

ANNUAL MARKET LIST OF BOOK PUBLISHERS

The AUTHOR & JOURNALIST

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LITERARY MARKET TIPS

HOW TO WRITE • WHERE TO SELL

"Write it right . . . and I'll buy it"



"I'd rather buy your story than reject it.

"Why? Because my salary as a magazine editor depends on finding good stories. If an editor can't get plenty of readable material for his magazine, the public will stop buying it and the editor will lose his job.

"That's why editors are always alert to discover new writers.

THE TECHNIQUE ISN'T HARD TO LEARN

"I could show almost any beginner how to rewrite his stories so they'd sell. But I haven't the time!

"Here's the trouble with so many aspiring writers—they won't take the trouble to learn the technique, even though learning it is fairly easy.

"But if you're one of those willing to learn, here's my advice to you: Sign up for a good course in fiction writing.

"But be sure you pick a good one! Select a course taught by someone who has sold plenty of his own stories to magazines . . . someone who has also been a magazine editor himself."

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The above advice is typical of what editors say to aspiring new writers. Many editors recommend the course given by Palmer Institute of Authorship, established in 1917. Mr. William David Ball, Palmer's Instruction Supervisor, has made a success as both a fiction writer and magazine editor. Two of his stories are listed in "Best American Short Stories." Several of his manuscripts have been purchased by such motion picture studios as Paramount.

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PRINT IN BINDING

MOSTLY PERSONAL

By MARGARET A. BARTLETT, Co-Publisher



Margaret A. Bartlett

There came in the mail the other day a set of poem post cards. The poems were pleasing. They were well-written, and each contained a little thought, a little feeling, that touched a responsive chord.

The poems, I learned later, had never been published. Perhaps they had never been offered for sale; perhaps they wouldn't have fitted into any magazine buying verse.

But the poet's mood and philosophy had been shared: he had had the poems printed in order that he might send them to a wide circle of friends. Now he has plans for hospital distribution, to bring a bit of cheer, a touch of beauty, a word of encouragement, to those ill and shut-in.

The same mail brought a tiny paper-covered volume of verse from another writer. Price 10 cents. But I suspect the blue-paper volume is more often slipped into a letter to a friend, or handed to a new-made acquaintance, than offered for sale. The poems are ones the folks-who-know-you enjoy.

Then there was a friendly letter from an elderly man who delights in living over his many years in the Yukon. Reminiscence often comes forth in verse—verse that makes up in Yukon anything it may lack in metre! He enclosed several verses that had appeared in a Northwest paper.

These siftings from a single mail set me thinking, set me wondering if a person must *sell* everything he writes in order to be happy in his writing. Perhaps he has only a little skill with words and rhyme; perhaps he has no time—or desire—to ferret out markets. But if he can give his moods, his feelings, his views, expression in a poetic form that "sounds good to him," why shouldn't he rejoice in his "art"? And if this creative work he does can be made to bring joy to others, even without dollars-and-cents remuneration, why should he bemoan the fact that his poems don't sell? Is there anything wrong in *writing for fun*?

Years ago when my business was babies, poetry danced through my heart like a spring zephyr through a flowering tree, and I wrote and sold considerable verse.

But the children grew, and cares and responsibilities multiplied: I merged my spare-time writing with John's writing interests—and found myself with a maid, and a mountain of manuscripts to handle for our editorial service. The writing of verse was forgotten—but occasionally, just for the fun of it, I'd jingle a collection letter, or write a manuscript submission message in rhyme. At Christmas, I would "let go" and write innumerable jingles to add to the gaiety of gift-opening: I'd write the Christmas verse to go on our family greeting cards.

And once, in a spirit of daring, I spoke at a Rotary Ladies Night—in verse. The presentation was new and different. The talk "went over big." Since, I

have talked in verse on various occasions. All, *just* for fun.

Is it "desecrating the art" to have fun with verse this way? If it is, then I but follow the precedent set by poets whose poems are as stars to my fireflies.

Take Robert Frost. Back in our Academy days, John was captain of the football team one year. Following the Big Game, teachers and team assembled in the Domestic Science room for a Victory supper and celebration. Frost, our English teacher, was there. The next morning, we saw on the blackboard in Frost's handwriting:

"In the days of Captain John,
Sanborn Sem had nothing on
Pinkerton! Pinkerton!"

And well do we remember a writers' conference at which Howard Mumford Jones entertained at the wind-up banquet with a long, long poem on conference members and conference events—a poem hastily scribbled "just for the fun of it."

All of which, it seems to me, comes to this: the person who has the knack for writing verse has a capacity for giving himself happiness and for spreading happiness around him. Certainly he should strive to perfect his verse, to create verse worthy of sale, whether he attempts to sell it or not; but he shouldn't let lack of sale kill his joy in creation of what to him is a beautiful sentiment or a gay bit of humor told in rhyme. If he can entertain with his poems, let him not be afraid to do so, remembering that even the name-poets do it for fun at informal gatherings.

Now, Christmas is coming. Millions of beautiful Christmas cards, with lovely sentiments, will go from friend to friend. But the best card of all is the original card, the very personal card. There is the chance for the versifier, be he seller or non-seller. Let him put his very best into a Christmas greeting—jolly or sacred, but warm and friendly. Let him spread good cheer through his skill, great or small, with words.

In the September issue, John mentioned "a new baby food." A subscriber connected with a prominent baby food company wrote to inquire if the food, by any chance, was the brand she represents. I had to tell her that the baby was born before the day of canned, pureed fruits and vegetables, that he is now chief engineer of the Press Wireless station in Manila—but added that two husky grandsons arrived "fully equipped" with her product!

It just goes to show how a keen person can find a lead in the most unexpected places. (Who'll be first, we wonder, to tell us of a published story suggested by a chance few words in "Mostly Personal"?)

From the age of 15, our cover-author, Upton (Beall) Sinclair supported himself with his writings. His first novel, written in 1900, failed to sell. In 1904, he published "The Jungle," and the tremendous interest aroused by the exposure in the book resulted in an investigation and the Pure Food and Drug Act of 1906. The book was a best-seller in America and England and was translated into 17 languages. Author Sinclair has ever been a crusader (remember his E.P.I.C.—Eliminate Poverty in Cali-

(Continued on Page 29)

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THE AUTHOR & JOURNALIST

November, 1945

THE KEY TO VIVID WRITING

The Tools are Imagery, Charm, Contrast, and Surprise

. . . By MAREN ELWOOD



Maren Elwood

words and word arrangements you can make your story so delightful that no editor could possibly reject it.

To that end let us examine words and word arrangements that will help to sell the story. Do not expect too much of that first draft of your story, unless you have an unusual natural ability. Invariably the charming phrases that appear in published stories have been put in deliberately during the revision and polishing processes. So never stop the writing of your first draft to carefully work out smooth bits of phraseology. If they do come to you, write them down; otherwise proceed swiftly. Get your story on paper!

Perhaps the greatest single help a writer can have in learning how to present his story interestingly is a *thorough knowledge of the figures of speech*; what they are and how to create them. There are sixteen types of figures of speech in common use among fiction and non-fiction writers and every writer should be able to use each one easily and skillfully. Some, of course, are less common than others, but each has its important use. Certainly we've studied these groups or classifications in Freshman English and we've had choice examples pointed out to us in the classics. Most of us have privately decided that their use is entirely

You have, let us suppose, created a strong and emotionally significant story in your own mind. You have outlined and written a detailed summary. Now you are ready to write your story. There are two ways in which you can do this: You can use such dull, colorless, uninteresting words and arrangements of words that no editor will buy your story; or, by choosing incisive, colorful, interesting

too florid, if not too fussy a way to write, so we will have none of them in our own writing. But we're wrong because in today's trend stories are becoming shorter and shorter and a few words, well chosen, can do the work of many. So let's forget our antipathy and examine these groups in the order of their frequency of use by the writer:

GROUP I. *Figures of speech that indicate a resemblance or make use of a close association of ideas.*

1. *Simile*: This is the most used figure of speech in the English language. It points out one or more points of resemblance between two objects that are otherwise dissimilar. Avoid trite similes except in dialogue and then only when their very triteness is characteristic of the person speaking. The use of the words *like* and *as* is the mark of the simile. This figure of speech should be both pictorial and colorful, such as:

"Bettie danced around the garden like an erratic little summer whirlwind."

Or,

"He was as cold and unapproachable as the crest of Mount Everest."

2. *Metaphor*: A metaphor declares not that one object is *like* another, but that it *is* another. A metaphor is more forceful than a simile, but care should be taken not to have the two ideas that it links incongruous. For example, it would not be effective to say,

"The mountain was an alarm clock."

To be sure, a mountain and a giant have qualities in common, such as size, height, strength, etc., but a mountain and an alarm clock have no observable qualities in common and many that are widely dissimilar.

3. *Comparison*: When using this figure of speech, the objects compared have many qualities in common, instead of one or two, as the case with the simile. When used carefully, comparison is very helpful to the reader in building a mental picture of a person or object. Here, again, you will often use the words *like* and *as*. *Comparison helps to create a more complete picture than the simile*. Examples of comparison are:

"His walking-stick was as thick as a club and its handle was curved like a ram's horn."

Or,

"His hair was like his father's; crisp, red-gold, and curly."

4. *Personification*: This is an extremely important figure of speech to the writer since it enables him to give inanimate objects and forces of nature *the attributes of life*. This, as you can readily see, is invaluable especially in narration and description where a sense of movement is necessary to create interest. It is not necessary that you give *human* attributes to whatever you are describing; only the attributes of life. Suppose you first wrote in your story,

"The house looked friendly."

And then decided you would like to put your idea about the house more forcefully:

"Far down the *slow crawling* road the house *welcomed us*. *Flickering fingers* of light *beckoned* from every window and the sound of the latest piano tune *called gaily* through the *listening* woods."

That is giving the house human attributes. Now let us see how we can write still more effectively by giving an inanimate object the attributes of life or movement. We shall write it the first time like this:

"We followed the road to Seaview, a village built on the cliff."

Now let us use personification:

"We followed the road that *twisted, looped and climbed* to the village. *Perched high* on the cliff, Seaview seemed to *cling* there, *defying the laws of gravity*."

Whenever you have a dull bit of static description or narration, try using personification, both because of the *increased vividness of the pictorial effect* and because of *enhanced interest through motion*.

5. *Allusion*: Many ideas or a happening that is known to the reader may be conveyed in one brief sentence by the use of allusion. Of course, the writer must be certain that his meaning is clear. Never allude to something that is beyond the common knowledge of the readers for whom you are writing. Sometimes a brief explanation is permissible; for instance,

"He acts as if he were a direct descendant of Apollo, *the Greek god of beauty*."

Or,

"He acts as if he had inherited the beauty of Apollo."

This allusion to Apollo will mean more to the person who is familiar with the god and has a mental image of his statues, etc., yet, because of the explanation, it will not be entirely lost on any reader. But if you wrote,

"George Washington was no more of a stickler for the truth than he,"

all of your American readers will at once recall the incident of the cherry tree. But the allusion might be lost on foreign readers. Allusion then, when handled with judgment, helps the writer to *pack a great deal of meaning into a few arresting words*.

6. *Synecdoche*: (Si-neck'-do-ke) Hiding behind this formidable Greek name is a very simple and very useful figure of speech. It consists of using a part to signify a whole, or a whole to signify a part. In other words it is another means of *saying a great deal*

LOWELL
HOPPES



"Could I trouble you to put your brand on a few checks, Mr. Carliston?"

in a few words. An example of using a part to signify a whole is:

"Well, at least we have a roof over our heads,"

meaning, of course,

"We have a house to live in."

An example of using a whole to signify a part:

"The town turned out to do him honor,"

meaning,

"Many people of the town turned out to do him honor."

Wordsworth used this figure of speech when he said in one of his poems,

"The world is too much with us; late and soon, in getting and in spending we lay waste our powers."

The one word "world" indicates countless objects and activities that are part of the life of the world.

7. *Metonymy*: This closely resembles synecdoche, the difference being that *metonymy uses the name of an associated object in place of what is actually meant*. Example:

"Capitol Hill angered the White House by its action."

GROUP II. *Figures of speech that are dependent partly on word-arrangement and partly on the mental attitude of the writer and reader. As,*

1. *Interrogation*: This is a question with an implied negative answer, and is *useful for emphasis*. It conveys a vigorous denial. For instance:

"Are we slaves, to be ordered about in this fashion?"

Or,

"Is it just that I pay the bills, yet have nothing to say as to how the money is spent?"

2. *Irony and Sarcasm*: These are so closely allied that we shall examine them together. When irony is used a statement is made that is *intended to convey the opposite meaning* from the face value of the words,

in a gentle manner, without excessive rancor. Sarcasm is almost the same, the difference being that sarcasm is bitter and cutting. Examples of irony are:

"My sister, Maryella, is most kind and unselfish. Whenever I bring a young man home she at once relieves me of the responsibility of entertaining him."

Or,

"John always thinks ahead. He never helps me carry my purchases to the car because he wishes to have his hands free to open the door."

An example of sarcasm is:

"I had ten years of plain living and high thinking with Luther. You can't imagine, until you've heard Luther explain it, how debasing a motor car, a fur coat, and decent plumbing can be. Cracked dishes and a leaky roof are simply great for the soul, my dear!"

Incidentally, never say, "he said ironically," or "he said sarcastically." If the words are ironical or sarcastic, the reader will know it; if they aren't, no amount of labelling them as such will help.

GROUP III. Figures in which words are selected and arranged to give a pointed or pleasing effect.

1. **Epigram:** The epigram usually depends on contrast or on some phase of unexpectedness for its effect. The very essence of an epigram is its brevity. Examples are:

"He worked so hard at loafing that the struggle finally killed him."

Or,

"She drives a car with the daring of an airplane pilot—a stunt pilot."

2. **Other Pleasing Word-Arrangements:** This field is without limit and should be cultivated by the writer who desires to add sparkle and vividness to his stories. *Originality, suitability, brevity, and effectiveness* are what the writer must consider in his selection of telling specific detail. Examples:

"There was a sudsy pulverization of the surface of the water as the big fish tried to escape."

"The sunset exploded in a crash of color."

"She relaxed to a sleeping-kitten limpness."

3. **Onomatopoeia:** This includes the sounds of the words themselves, these sounds having some real or fancied resemblance to the sound, action, or character the writer wishes to convey, and also the arrangement and cadence of words in phrases or sentences. An example:

"The ominous *bong* of the great bell rang through the whispering night."

This method is often very useful in *aiding* the reader to imagine a sound. In conveying character by use of the sound of words, the writer selects the light vowel sounds and soft consonants to indicate gentle, or strong, but always likable characters. For example: Olivia, Mary, Lola, David, Horton, or Lucien. Quite other types of characters are indicated by the harsher vowels and consonants. For example: Kate, Jane, Zelda, Hacker, Horgan, or Butch. Mood is also expressed by sounds of words, lightness and gaiety flowing through the short vowel sounds and the more solemn emotions through the long vowel sounds. Example of light gaiety is shown in this set-up:

"The silvery chime of sleigh bells tinkled through the still air."

Or a somber mood:

"The roar and boom of the surf pounding, pounding on the gloomy shore added to the desolate feeling that brooded over the place."

4. **Alliteration:** This is the succession or frequent reiteration of an initial sound. Remember, *it is the sound that causes alliteration and not the letter*. For example:

"Six Silly Symphonies,"

or even,

"Sodden, Sullen Cyclops,"

are alliterations, but

"Six Skipping Sharpers"

is not an alliteration; although the words all begin with the letter *s*, they do not have the same *sound*. Alliteration is, generally speaking, to be avoided in the text of stories but is often very effective in story-titles. Writers should watch carefully for *unconscious alliteration*. Unless alliteration achieves a *distinct and planned purpose*, it distracts the reader's attention from the progress of the story. Use alliteration only sparingly and use it with conscious thought.

5. **Assonance:** This figure of speech is closely related to onomatopoeia and to alliteration, though not exactly like either. *Assonance is the recurrence of the same vowel sound in the same word or in a series of words*. Like alliteration, this should never just happen, but should be carefully planned to create a specific effect. Contrasted examples of assonance are:

"The cricket skipped skittishly, even a bit flirtatiously, to his hide-out."

Or,

"The bee buzzed and hummed murmurously through the whole summer afternoon."

The examples of the figures of speech that we have considered show their practical application to the problem of how to give your writing added vividness, charm, and distinction. But it is not enough that you have a mere nodding acquaintance with these helps to your professional career. Know them intimately! *Know exactly how to go about creating each one and how to use them to build or increase any desired effect*. Your knowledge concerning their use should be so completely absorbed by your sub-conscious mind that you will no longer think as you write the first draft, "I should have a sparkling simile here," or "At this point I should use a combination of assonance and onomatopoeia." As you practice you will find yourself writing more and more figures of speech that will help to make vivid and dramatic even that first draft of your story. You cannot achieve this state in one day or one week. You will be fortunate if you achieve it in a year of practice. But nothing of importance ever comes easily. Remember that we achieve only by *carrying through*.

Now let us suppose that the second or third draft of your story is completed. In other words, you are ready to do the final polishing. In the first paragraph of your story you find this:

"Millicent wore her brown hair high on her head. Her dress was gold-colored satin. She walked proudly into the living room."

Not good.

Let's try using a simile:

"Millicent's hair, shiny-soft and brown as the mossy roots of water plants, was caught in clustered curls at the top of her head."

That's better, isn't it?

Now let's experiment with a metaphor:

"She wore a gown of woven gold."

Or, possibly,

"Some fairy had made her a gown of gold leaf."

Now let's add a comparison:

"She walked in proudly, as girls walk who

have just won a beauty contest and a trip to Hollywood."

Or instead let's use an arrangement of words that is unexpected and pleasing in this manner:

"Millicent's dress was the answer to a maiden's unmaidenly prayer for a rich husband. She was sure it would dazzle George into offering his millions—and quite humbly, himself—to her before the evening was over."

As you go through your story you come to such a bit of description:

"A creek flowed close to the hills on the eastern side of the little green valley."

Let's see how much more vivid, more pictorial and, incidentally, more *arresting* it can be made by the use of figures of speech:

"The little valley was a shallow green bowl, its fluted sides formed by low, brooding hills. Crowding the eastern slopes as if for protection, a creek alternately raced and loitered through a green tunnel formed of willow branches that joined friendly hands overhead."

Count the number of figures of speech used in the above descriptive passages. Go on through your story, looking carefully for places where a sharply-defined picture, a surprising yet logical comparison, a bit of personification, or a well-thought-out epigram will add zest and originality to your work. When you find such a spot, *experiment until you find the best possible word-combination to achieve exactly the effect you want.* But use restraint. Never let a reader suspect that you have worked hard to get this charming effect, which is charming only as it seems to have come to the writer at the moment he put it down. Never let the reader feel that you have tried to be clever or original. *No matter how hard the writing is, it must be easy reading*—creating the illusion in the reader that it was just dashed off.

Furthermore, always remember when writing figures of speech, never allow them to be incongruous to the setting. For example, suppose you have a character with an uncertain temper. Your story has a farm background and your character is a farm woman. In that case you might say of her:



"Are you the gent who wished to call the editor a 'Dirty Dog'?"

"She was as temperamental as a setting hen." But if your story is set against a city background and your character is more or less sophisticated, you would write:

"She was as temperamental as a radio in a thunder storm."

Or, if on ship-board:

"She was as unpredictable as an equinoctial gale."

Or in the tropics:

"She had a temper like a marmoset; mild and sweet one minute and murderously biting for sheer pleasure the next."

The figure of speech is one of the greatest helps the writer has in presenting specific details and sensory appeal. *Figures of speech arouse the imagination and the memory of the reader, thus helping him to create his own approximation of your story.* Without these aids to imagination and memory, his creation of your story will be thin, colorless and flat. So don't neglect this important use of figures of speech!

The finest figure of speech in the world cannot help a man blind from birth to imagine a certain shade of pink, or to imagine, for that matter, any shade of pink. Never having seen color, he has no conception of it. But with proper skill in using figures of speech you can cause a man with eyesight to imagine any shade of color. You can say, "The sky is pink," and the reader will imagine a vague pink. But if you say, "The sky was curved and tinted like a sea-shell," your reader makes a clear picture. Or you might say, "The clouds in the east were as deeply crimson as the Rambler roses in my mother's garden."

Use figures of speech to help your reader re-create his own sensory impressions of taste, smell, form, motion, feeling, such as related to the sense of touch, and in any and all other ways that will help rouse the memory of sensuous and emotional experiences. These specific details, these images will help your reader to *live your story* to the fullest possible extent. *It is only as he lives a story that a reader creates that story and so makes it a valid experience for him.*

These figures of speech are your tools. Use the new ones instead of the dull ones, and, above all, use the proper one for the proper job. Here they are—use them well.

□ □ □

Cornell Maritime Press, 241 W. 23rd St., New York 11, publishers of books dealing with sea language, both ashore and afloat, ship model building, knot tying, and small boat navigation, all books that appeal to the general market, is planning a fresh and salt water sports (low-priced) series, each title running to about 124 pages. "We would welcome manuscripts by those who know-how on such subjects as swimming, diving, surf-riding, sailing (small boats only), fishing (fresh and salt water), etc.," writes Roland E. Burdick, editor and promotion manager. "Since this series is for April-May-June publication, we need such manuscripts immediately. All such books must emphasize both practical and recreational aspects."

Southwestern Retailer, 401-5 S. Poydras St., Dallas, Texas, is out of the market until 1946.

Read, 1780 Broadway, New York, will continue to be issued bi-monthly until the March, 1946, issue. Subscribers will have their subscriptions advanced three months to make up for the three combined issues.

MY TARGET WAS BLUE BOOK

By MICHAEL GALLISTER

Sometimes I have wondered how I ever did break in on the writing game; maybe this article will help me figure it out a bit for myself. To sell three or four shorts is not success; but to sell so consistently that one can count on it for a living, I think might deserve the term.

I have no college degree; I had to go to work early in life and work hard. This led me to a stenographer's job and on to a secretarial position, which in turn taught me how to juggle words and gain a vocabulary. I had always been a dreamer, reading all sorts of history and ethnology, and I had worked for a man who was a world traveller.

Let me try to nail right here that old and false adage: "Write only about what you know intimately." It misled me for a long time. It has probably led astray many a poor devil like me. The classic answer to this theory is that Shakespeare knew nothing about Verona or Venice or Denmark or the sea-coast of Bohemia, but he got by, big.

Some years ago I met a man who was pretty well known as a writer, and concluded that if he could do it, I could, because personally he did not seem to have very much on the ball. So I buckled down and read everything I could find on how to write stories, and none of it gave away any secrets of sudden success. I realize now that if I had taken a *good* course in writing, it would have taught me much that I had to learn the hard way. But I didn't.

I tried to learn by writing stories of all kinds. That meant working after office hours, burning the midnight oil literally, knuckling down to the typewriter for two hours instead of going to a movie. It was a job, but I did not suffer from the hard work. It was good for me. Kept me off the streets, I guess.

Here and there I sold a little something—a poem, a joke, stuff like that—but it did not bring in even tobacco money. None of my stories lit anywhere, and I could not figure out why. Neither could my girl friend, who read them. She said they were not very convincing, somehow, but this meant nothing to me at the time. I was mighty dumb.

It happens that I do have convictions about certain things. One is that there is no such thing as Chance; another, that none of us can climb any ladder alone (that is, we are powerless of ourselves to help ourselves) and still another, that stories to interest the great mass of people have a better chance of doing it if they are not written about things we all know. What most of us want is to *get away* from the things and persons and places we know.

I had always liked the stories in *Blue Book* and determined to aim at that market. I was told that to break in there was very difficult, but I laid it down as my target regardless, read the stories by repeaters like Jamieson and Whitehouse and Bedford-Jones, and tried to take 'em apart and learn the secret. I sent in manuscripts repeatedly and none sold. Occasionally I got a letter from the editor with useful criticisms. Once he wrote "The more you deal with human drama, and the less you deal with mechanical drama,

the better the results are likely to be." I tried that, too, but nothing sold.

A newspaper man I knew gave me the same old line about my things—not convincing. Still I was obtuse; could not see what it meant. One day in a second-hand shop I found a small book on writing by the same Bedford-Jones whose stories ran all the time in *Blue*. I spent a whole evening on that book, and right in the middle of it something rose up and kicked me hard. It was what was there termed "Plausibility."

It hit my case. It showed me why my stories were not convincing. I failed to express my thought in a way to make the reader believe what I said. Let me give a concrete example. In one story I said:

"She sat impassively, like any high-bred Chinese girl. Her hands were in her lap, her eyes were lowered. 'No,' she said in a low voice. 'No.' Her calm, under the circumstances, was rather singular. This Mary Fong was beautiful, was appealing; she was the very epitome of modest charm, and it was evident that the jury believed her. But I had the conviction that she lied like a trooper."

This paragraph marked a high point in the story, but it did not carry sufficient stress. The courtroom scene was all right, but my conclusion was just not convincing—or plausible.

I rewrote the paragraph thus:

"Mary Fong sat entirely relaxed, hands lying palm up in her lap. She shook her head slowly, looking down at her hands, and replied in the negative. I knew instantly that she was lying. The Occidental, assuming that inability to maintain another's gaze indicates falsehood, looks his man straight in the eye when he lies. The Oriental, more conscious than we of the importance of gestures, is elaborately careful of his face and body and particularly his hands, when he lies. And Mary Fong lied, but no one else knew it. The jury believed her."

That really brought out emphasis where it belonged, showed why the author was convinced, and thus convinced the reader.

This little story sold, and so did one or two others. I went through the entire manuscript seeking unconvincing passages, and rewriting them. I had learned a vitally important thing, and it had helped me break into *Blue Book*.

It is not my purpose to recapitulate what a smart guy Mike Gallister is, or how he conquered the writing world. He did nothing of the sort. He sold to one magazine and has kept his name for that one, though he does sell under pen-names to others. But the process of getting by with a couple of long ones may be interesting.

Due to physical handicaps I was not in the armed service. But I did know very well a man who was engaged in training the Marine commandos for Pacific service, using dogs. He offered to give me all the inside stuff for a story, if I wanted it. The idea was at first fantastic, because of censorship restrictions.

Blue was getting plenty of stuff from men who had seen real fighting, and wanted nothing from guys on the outside. The whole thing was so preposterous that it stimulated me to try to lick it.

I went to work studying my stuff—everything from Marine slang to service handbooks. Finally I wrote out the story, a long one. That was just the beginning. My friend had it read, on the quiet, by some of his Marines; and the changes *they* put into it were plenty! So I had to write it again. Then came the censorship business. We had to go over every reference to training and weapons, deleting anything that might bring down the wrath of the censor. We finally got to the point where I had an answer for everything that might come up, and in went the story.

Now, Mr. Kennicott, the editor, had been mighty kindly and helpful to me in many ways. But he knew I was not in the service, he doubted the accuracy of the story, and he was naturally fearful about censorship. He wired me to get a clearance on the story. I wired back I knew nothing about clearances and was totally dumb on the subject, but would take full responsibility. He had a Marine officer read the story. He said it was okay, only certain weapons in the story did not exist. He did not know himself that they were being used by the Pacific commandos!

Well, the story ran as a serial in *Blue* a couple of years ago, and I've heard that all the Marines who read it were nuts about it, and there was no trouble whatever. It goes to show that with care any handicap can be surmounted—Shakespeare probably got some fellow off a Danish ship to tell him about the castle at Elsinore.

Now look at a more recent story, "The Hill of Yuan," in last August *Blue Book*. In returning a manuscript Mr. Kennicott said he expected a certain type of yarn from me and this one did not fit. I asked him to prescribe the type, and he wrote:

"Do me a story about something so beloved that it is clad in supernal beauty; a force of evil so menacing to this object of beauty that it strikes terror; and fill it with real people, with human interest, with the poetry of moonlight."

There was a nut to crack! But gradually I got an idea or two.

I decided to lay the story in China of the present day. So I put there a place that I knew well in Ireland, an ancient and holy and revered place—simply transferred it to China, where there are many such places—and around it wove the work of a man who lived for others.

It required chapters to get the proper feel of the place across, so that when the menacing force of evil—a half-breed Jap—did appear, the proper feeling of terror was quick to be felt. The human interest, the poetry of moonlight, took more doing. In order to get that effect, I put in all sorts of things I had picked up here and there; certain convictions of my own that did not chime with accepted magazine canons, an ancient bit of Chinese poetry hitherto untranslated, I think, a slight touch of Irish superstition, and so on. Besides, there was what I had determined long ago to put into everything I write, some thought or feeling or phrase that would inspire nobility.

How well the finished story fitted the prescription, is somewhat doubtful. All I know is that it sold.

My second experience with a long one is perhaps even more interesting.

For several solid months I worked on a novel of 225,000 words dealing with early California. As a result of research I had notebooks filled with the

events, day by day, in a certain city over a period of four years. It was my first whopper of a book, and it was historically accurate down to the tiniest detail. When it was finished, I was about finished too. I gave it to an agent whom I knew well, and told him to do what he liked with it. "Put that in writing and I'll do everything with it," he said, after reading it. So I put it in writing.

The day before I wrote this article, he phoned me from New York that he had signed a contract for the book with an excellent firm. Certain changes, he said, were to be made at the firm's expense. This episode and that were not sufficiently fast moving; also, a touch of sex would make the story better for a movie sale.

"Nothing doing. You can't do it!" I replied, thinking about "Forever Amber."

"It's done," said he, "and I have your written order to do what I liked with it."

I swallowed hard, and thought fast.

"All right," I said. "You win. But you've no permission to clap the name of Mike Gallister to it. If you do, I'll sue the pants off you! Use another name."

He said okay. So there you are, boys and girls. Is that success? I dunno. The longer I live, the less I know. I expect I'll make money off the book, but I wish I had put in all that time sticking to my last and turning out stories for *Blue* that wouldn't make me ashamed every time I saw them in print.

□ □ □

Eve, 400 Madison Ave., New York 17, will soon be put out by the publishers of *Family Circle*. Though the magazine will use short stories, general articles, and departments of home interest, R. R. Endicott and Harold C. Warren, Jr., editors, ask that no material be submitted until exact needs are formulated. *Eve* will be distributed through food chain stores, selling for 5 cents a copy.

American Helicopter, 32 E. 57th St., New York 22, is announced for early publication. Alexis Droutzkoy, editor, is seeking simply written, easily understandable articles about helicopters, their specialized and general uses, their present stage of development, and the future outlook for rotary wing aviation and allied aircraft. All articles should be accompanied by photos, illustrations, and drawings, if possible. Payment will be on publication at 2 to 4 cents a word.

"COLLABORATING ON A BEST SELLER"

They began to work together, this husband and wife team, in British Nigeria eighteen years ago, and they have collaborated ever since, writing dozens of books—some appearing under the husband's name (Herbert Best), some under the wife's (Erick Berry), and some under both names. Of late years they have done their writing in Upper New York.

Erick Berry writes fascinatingly of this collaboration (which produced the best-selling "Young 'Un," November, '44, Book-of-the-Month selection, recently sold to the movies) for the December *Author & Journalist*. It's one of the most interesting and helpful articles we've ever announced.

ONE UNDERWORLD

. . . By CHARLES CARSON

I learned a lot of things from Gippo Donovan. Among other things, I learned that there are two kinds of underworld lingo. There is the kind spoken by underworld operators and that used by writers who want to color their dialogue and have no tools at their command except the old standby—*invention*.

One morning I was sipping a *cafe noir* in a skidrow restaurant when Gippo rushed in. "Has anybody here seen Parson Carson?" he inquired of all and sundry. I gave him the *office*, as he would put it, and he sauntered over to my table.

His approach was direct. "How's about droppin' the lug on you for thirty-five hundred?" he requested. I gathered that he needed thirty-five cents for a breakfast.

"Why not see your friend, Jockey Burns?" I hedged.

"I just seen him," he rushed on. "The sucker ain't got a biscuit. The longhairs knocked over his joint, and the mouthpiece couldn't spring his pardner. I looked at Red—he's always good for a slug—but seems like he was down at Jake's casing the joint when a fink put the finger on him. He got the bull-horrors and decided to take it on the lam."

"Sorry," I said, "but it's no soap. Anyhow, I'm overdue at the office."

He stopped me. "Then slip me a bullhead," he compromised, "I need a java."

I gave him a nickel and a word of unsolicited advice. "I'm getting to work now. Why don't you try it some time?" He nearly choked on his coffee. There were some words that Gippo didn't like, and one of them was "work."

He waved me away. "Hate to be on my uppers," I heard him mumble as I left. "Guess I'll have to see the goose and toss the benny in hock."

Gippo was a hanger-on with the underworld, a stooge to "The King" when he was operating and a tramp when the town was hot and "The King" was lying low. Ordinarily, I don't fraternize with such company, but from Gippo and his associates I learned what such people are really like. (Too bad the poor fellow had to meet an untimely end.)

I discovered, among other things, that you can't create a gambler or hi-jacker in fiction merely by sticking a few well-chosen skidrow phrases in his mouth and attaching a label to him. Their lingo is merely a reflection of their thinking, and knowing what they think and why is of primary importance.

The attitude of such people toward society, from which they are conscious of being apart, is a motivating force back of nearly everything they do. When you write about gangsters and those of their breed, it is necessary that you understand this attitude.

Gippo did not distinguish between good and bad policemen, for *all* of them were bad for guys in the rackets. Not that he held anything against them as individuals, but they represented decency and order, an organized society to which he was forever an



Charles Carson

enemy. His attitude was the same toward judges. Most of us think of judges in the courts as friends, because it is their business to dispense justice. But men of the underworld do not live by justice, and they have little use for those who uphold it.

After the troubles experienced by a small fry like Gippo, you might expect him to get sore at "The King" and call it quits. But here, again, we find a peculiar quirk that is hard to understand. Among other things, he was a stooge in one of the larger gambling joints, ready to be knocked over when the reform elements prodded the mayor into action. He'd work for peanuts, take the rap when the place was raided, and when he was out on bail he'd go around cussing the cops and telling how badly they had treated him. It never once occurred to him to lay the blame on his own boss. Always, it was the coppers or a longhair mayor who "wouldn't let a fellow make a dollar."

Such characters regard all working stiffes as suckers, and are determined at all costs never to become one. Once indoctrinated with this distorted thinking, it is about as easy to convert one of them as it is to change a Nazi. Not only do they hold to one viewpoint with tenacity, but to them *there is no other viewpoint*.

Because they live in a world apart, they create a lingo of their own. This they do for two reasons. First, because it distinguishes them from the dupes who work for a living. Second, because the synonyms they adopt tend to soften the implications contained in the words and palliate their own sense of guilt.

For instance, a gangster never draws a pistol and kills a man. That is copper talk. It makes him a murderer. It places him squarely in the wrong. Instead, he ierks a rod and knocks the guy off. That makes it different. Not only does it eliminate implications of guilt, but it adds color to the incident.

No hoodlum ever inspects an establishment with a view to burglarizing it. Instead, he "cases the joint." He never steals a thousand dollars; he merely "lifts a grand." When he is broke, he never begs you for a dime. That not only would be humiliating, but it also would place him in the category with the unemployed working man. So, he "drops the lug" on you for "a thin one." If you or I were traveling without funds, we might ride a freight train. But persons of Gippo's ilk "hop a rattler." When they arrive in town, they never saunter down the main street. That sounds too homey. It places them on a spot too conventional. They "hit the main stem" or "the main drag."

They wear a *fiddle* instead of a suit, a *benny* instead of an overcoat, a *block* instead of a watch. Their phraseology is as colorful as their words. Gippo had a habit of giving nicknames to people upon meeting them, usually in the form of alliterations or rhyming initials. I was christened "Parson Carson," partly because the monicker struck him as being clever and partly due to my seeming serious mien. The underworld boss was "The King" and his wife "The Queen."

He regarded gangsters of Capone's caliber as the greatest men on earth, with none close enough to be

(Continued on Page 26)

ILLUSTRATED FEATURES

By CEDRIC W. WINDAS

Writing illustrated features is a comparatively new field. It really had its beginning in the days of the illustrated jokes in such magazines as *Judge*, *Puck*, and Dan Gibson's *Life*.

The public liked those characters in the drawings, the principals in the give-and-take gags beneath. They wanted to hear more about Bill and his girl friend, the two tramps, the Irishman and the Scotchman. Thus came into being the Comic Strip which gave a series of the humorous adventures of favorite joke characters, in continuity.

But the Comic Strip grew up—and away from a strictly funny sequence. It now includes tragedy as well as comedy, love, adventure, the little incidents of family life. There have even been developed biographical histories of men and women, famous and infamous, who have colored the pages of the past.

It is of these illustrated biographies that I speak. They have a writing technique exclusively their own, a technique which calls for the elimination of everything but bare facts . . . and then demands that these be sugar-coated to inspire reader-interest.

It looks easy; it sounds easy; but it isn't easy.

Take, for instance, a full-page illustrated biography of Kit Carson, which I did. I mention Kit because Edwin L. Sabin's splendid story of this gallant frontiersman contains somewhere near 200,000 words—a lot of words to boil down to a page article!

If you are lucky, your editor will let you take four whole paragraphs of 75 words each in which to tell your story. That means you must boil down those 200,000 words to 300 words. In addition, you must keep the meat of the story intact, yet doll the story up to attract reader-interest. And that isn't all! Each paragraph must contain a line or a phrase suitable for an action illustration. If you make your own illustrations, it will not be difficult for you to pick out the most dramatic points in the paragraph, but if you don't, better let some reputable illustrator suggest the items to be drawn.

To demonstrate what is meant by "dolling up" facts, let's take the biography of Doctor Carver, colorful frontiersman and contemporary of Buffalo Bill, which I did recently for *Dime Western*.

The facts for the opening paragraph of this full-page feature were:

W. F. (Doctor) Carver, born 1840. When 12 years old ran away from home because beaten by father. Stole father's horse and rifle. Went to Nebraska, Idaho, North Dakota, Colorado, Arizona, thence to California.

Briefly-stated facts—but no pep!

A bit of clever word-juggling changed the paragraph to the one which follows:

When in 1840 a lusty yell announced the nativity of W. F. Carver, none dreamed that this babe would carve the name of Carver on the scrolls of frontier fame.

He was a strapping lad of twelve, when he ran away from home to escape a 'strapping' father.

Taking Dad's best horse and rifle, he followed the sun through six states in search of adventure . . . and he certainly found it.

Now the paragraph has something! (1) It creates

reader-interest. (2) It states the facts within the word limit. (3) It supplies a line for an action illustration (Dad beating son, or son galloping from home into the night). (4) It juggles a sufficient number of words to relieve the monotony of tabulated facts. (5) The last line intrigues the reader to go on and find out what happened to Carver.

Another example is found in the history of the bowie knife, a knife designed by and named for the intrepid James Bowie, hero of the Alamo, which I wrote up for *Pioneer Western*.

In this history I wanted to point out that the bowie knife was just as popular a weapon with pioneers as were the rifle and revolver. A prosaic statement wouldn't do. What I wrote was: "... this knife traveled handle in hand with the pioneers, along with its loud-mouthed brothers, Winchester and Colt."

The editor evidently thought I had something there, for he O.K.'d the sketch without bickering.

Another type of lead into illustrated biographical features calls for a sentimental approach in the first paragraph, leaving the account of the individual's deeds to be told in succeeding sentences. This type of lead must be highly laudatory.

The birthday tribute to Abraham Lincoln which I did for Nichols Wilson, editor of *Ghost Town News*, illustrates this method. My opening was:



This illustrated biography by Cedric W. Windas occupied a page in the August, 1945, issue of "Dime Western," copyright 1945 by Popular Publications, Inc.

"One hundred and thirty-six years ago, in Hardin County, Kentucky, was born a little boy who rose by his own efforts, from poverty and ignorance, to the highest pinnacle of Fame.

"By courage and resourcefulness, by honesty and high endeavor, he came at length to such great prominence that not only is his name revered by all Americans, but nations throughout the world pay homage also. The boy was Abraham Lincoln."

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

LXXIX—CRIME FICTION FORMULAS

(7) **Clever Traps**

Our protagonist finds himself (or herself) in the power of a deadly, menacing criminal. Forced to do the criminal's bidding, the victim nevertheless hits upon an ingenious ruse which turns the tables and foils the villain.

This, in brief, is the usual formula for the Clever Trap story. It might be viewed as a compressed version of the Deduction with Menace yarn. As a rule, the hero or heroine is not a detective, but just an everyday person brought into unexpected conflict with criminals. In this respect, there is close resemblance to the Crime Adventure type.

Some typical examples:

"FOLLOW ME—" (John C. Fleming and Lois Christine Eby in *Detective Story*, April, 1944.)

Frankie Testo, escaped convict, seeks refuge in the home of a village minister. He orders the minister to drive him to Chicago. Before they can start, the constable calls to warn of a criminal at large. Testo, in hiding, has told the minister he will kill the constable if anything is said to make him suspicious. Helpless to warn the officer openly, the minister thanks him for calling and says he still hopes to see him in church some Sunday, adding, "I would feel better if you were holding last Sunday's text in your heart when you're on these dangerous missions." The constable departs, puzzling over the minister's remark, which does not seem to fit, since he is a regular church attendant. He looks up last Sunday's text; finds it was Matthew 4:19: "And he saith unto them, 'Follow me.'" Taking his cue from this, the constable trails the minister's car, captures Testo and his gang.

Along the same line is:

ACTION AT HOME. (Benjamin Pool in *Thrilling Detective*, April, 1944.)

Bill Wright and wife are sitting quietly in their living room when there is a knock at the door. Mrs. Wright admits a man who immediately covers them with a gun, informing them that he is being trailed by the police. "When they come here I want you to pretend that I'm an old friend," he orders them, under threat of death if they fail, to make the situation appear convincing. Officer Gibbs arrives, tells them a Nazi spy is hiding in the neighborhood. The Wrights, trying to act naturally, introduce the hunted man as an old friend, Mr. Jackson. After a brief conversation, Wright suggests: "If you catch that spy, you should take the day off and celebrate by playing golf with Mr. Jackson and me." The supposed Jackson seconds the invitation. Gibbs, catching him unaware, covers him with his gun and disarms him. He explains to the astonished Nazi that Wright tipped him off by his invitation to play golf. "If you had been an old friend as claimed, you would have known that Mr. Wright is a cripple who hasn't walked for five years."

The above examples deal with ordinary people, caught in a vice-like trap by a desperate criminal, but cleverly turning the tables. The formula is employed,

There were scores of reprint requests for this sketch.

In the main, writing for illustrated features requires a knack for juggling words and phrases, so that even the most commonplace statement can be made to sit up pretty and beg your daily bread.

The technique is simple, once you get onto it, and the field is wide open for those who want to try their luck.

however, in some straight law-enforcement yarns; for instance, in:

LAUGH KILLER, LAUGH! (H. Wolff Salz in *Detective Story*, April, 1944.)

Sergeant Dalrymple is addicted to practical jokes. To retaliate for a gag pulled on him, Detective Chase informs reporters that Dalrymple recognized one of a pair of dangerous criminals who escaped after robbing a jewelry store and murdering the clerk in charge. Too late, when the story is published, Chase realizes that he has practically signed Dalrymple's death warrant, for the killers will have no choice but to "rub him out" in order to insure their own safety. Dalrymple's sense of humor triumphs over his anger—he congratulates Chase on putting over such a good joke on him. Returning to his apartment, he is cornered by one of the criminals, the other waiting below. The killer is disarming Dalrymple when a stream of water unexpectedly squirts into his face from a trick flower in the detective's lapel. The latter has squeezed a bulb concealed in his armpit. Momentarily disconcerted, the killer is caught off-guard and disarmed by Dalrymple, who then takes the other killer unawares and captures him as well.

When the story as a whole consists of a clever method of exposing, trapping, or exposing a criminal, the result usually is a brief, simple narrative—often nothing more than a short-short. But the device also serves a purpose in longer fiction—often as an important phase of the development. An example of such usage occurs in a novelette synopsized last month to illustrate the Crime Adventure formula. Considering the climax only, we have a Clever Trap story, thus:

MURDER AT PORT-OF-SPAIN. (Knight Rhoades in *Detective Story*, April, 1944.)

Nikky West has been lured unsuspectingly to a bathing resort by Miguel, head of a diamond smuggling ring. Believing she knows too much about his activities, he intends to kill her. Interrupted by the arrival of her friend, Detective Price, Miguel binds and gags the girl; locks her in a bath-house. Helpless, she hears Miguel tell Price that Nikky went to the home of some friends. A movement in her purse, lying on the floor beside her, reminds her that it contains a tiny pet rabbit, named Oswald, which Price (who dabbles in legerdemain) has given her. She manages to open the purse with her teeth. Oswald, wriggling out, squeezes under the door of the bath house and emerges. Miguel, seeing the rabbit, tries to shoot it, but is "drilled" by Price before he can do so. Nikky, of course, is quickly discovered and released.

The Clever Trap, with any sort of adequate handling, is always good for a salable yarn. Invent a unique method of transmitting information, without arousing the suspicion of a criminal who may be watching for just that thing, or of otherwise outwitting the villain, and you have the nucleus of such a story.

It will be noted that, as a general thing, some important circumstance must be planted in the yarn as a basis for the warning. Thus, in the story involving the minister, the trick depended upon the fact that he had preached a sermon on the text "Follow me." In the story involving capture of the Nazi spy, the basic circumstance was the crippled condition of Wright's legs. In the saga of the practical joker, Dalrymple's addiction to gags, and a specific mention of the nosegay in his buttonhole, were planted circumstances. Oswald, the bunny, of course, was securely planted early in the story involving Nikky's escape.

In a very short story, these circumstances need not be mentioned until they have served their purpose; in a longer story, the information should be casually, but unmistakably, planted in the preliminary action—otherwise, the result is unconvincing.

The logic of this should be clear. In a very short narrative, the curtain rises, so to speak, upon a climax which is already in progress. Bill Wright is sitting in his living room—apparently just a normal person. When it develops that he is a cripple, the reader is just as much surprised as the Nazi spy. But there has been nothing misleading to make the disclosure unconvincing. In the brief period covered by the action, there has been no occasion for Bill to move. The fact that he did not move was planted in a negative way, perhaps, since no mention of his rising was

made, although his wife was described as getting up and opening the door for visitors.

However, if the action had dealt with the Wrights over a period of several days, or even hours, it would have been disastrous to conceal the essential fact of his crippled condition; the circumstance that he did not move in all that time would have been noteworthy. In the Dalrymple story, covering several days in development, the man's addiction to gags, and the nosegay in his buttonhole were specifically planted. If he had suddenly produced a trick nosegay at the climax, without such preparation, the reader would certainly have felt that the facts were deliberately concealed—in other words, that the author did not "play fair." Worse—the incident would have lacked the convincingness—the sense of reality—accorded by the establishment of such details in their logical sequence.

PRACTICE SUGGESTIONS

1. Search for stories in the detective-action field which are based upon clever traps.

2. Devise a method of warning the police of a dangerous criminal who has you in his power, without letting the criminal know such a warning is being issued under his nose.

3. Work out a number of situations in which clever ruses are employed to trap the criminal or make him betray himself or otherwise to outwit him.

MESSAGE TO YOUNG NOVELISTS

By MERTON S. YEWDALE

Editor, Robert M. McBride & Co., in a letter to John T. Bartlett, Co-Publisher, The Author & Journalist.

Within the last few weeks I have received manuscripts from a number of authors who said that they had sent them because of a notice about me which you had printed in *The Author & Journalist*. I have since seen the notice and I am most obliged to you for your friendly words.

It is quite true that I write special letters concerning almost all of the manuscripts that come to us. In fact, within the last twelve months I have written about seven hundred such letters, some of them a page long. I have been able to do this as I read every manuscript first before it goes to any other reader. To me, this part of the work is most important and is not to be entrusted to anyone who is not fully experienced and who perhaps is not sufficiently sensitive to the gentle, timid, and faint spark of aesthetic life which often lies deep within a work that otherwise seems inarticulate.

However, I would like to point out something about the writing of fiction that may be helpful to beginners. The chief weakness in so many pieces of fiction is that they read as though the writer were reporting rather than creating. That is, he describes his characters and relates the events of their lives so objectively that the work gives the impression of being a true account of something in real life that has already happened. This is because of the continuance in the memory of the modern beginning writer of the method and style of the story-teller of old, who related legends, stories, and tales of his own imagining, to a group of listeners. His method and style were also objective and designed for dealing with past—whether the occurrences really happened or were the result of his past imaginings.

For many years fiction has been story-telling with literary decorations. Today fiction is the art of creat-

ing drama from the material out of life itself or from the material that is generated in the mind of the writer. And whether the work deals with the past or the present, or even with the future, it must be written in words conveying a feeling of movement and a sense of the picturesque, so that the reader feels that the drama is being created while he is reading it. But it cannot be created with the old, worn-out objective adjectives of story-telling fiction, such as "handsome," "beautiful," "courageous," "villainous," "treacherous"—words which have become so round and smooth from over-use that the eyes and the mind slip over them.

In modern fiction, the writer seeks to avoid the objectives that tend to throw the action into the past and take the reader along with them. Instead, he employs words that set the scene, generate the movement, that present the picture in the *now*. The opening paragraph of William Byron Mowery's short story, "The Fluted Arrow," is a perfect example of the modern fiction technique:

"In a baffled anger, Allen loaded his rifle and walked out on the back porch of the old Ozark farmstead. He thought he had left this sort of thing behind him, this violence and killing, in the war skies of Europe."

Beginners in novel writing would do well to study the literary style of modern short story and of short-short story writers, not only that they may get the feel of the new dramatic method of writing fiction, but also that they may free themselves from the antiquated, story-telling method, which now is the only thing that stands between so many beginning novelists and their success. Feel first—then study and think, after which the writing comes naturally. That is how the successful writer does it.

BOOK PUBLISHERS

NOVEMBER, 1945

This directory of American book publishers is brought up to date and published annually. Information includes name of firm, address, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, concerns that publish at author's expense, without regard to merit of material—have been excluded in all cases where the facts are known to us. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

Abingdon-Cokesbury Press, 150 5th Ave., New York 11 and 810 Broadway, Nashville 2, Tenn. (50 titles yearly.) Religious, ethical, church school books, religious education texts; history, hymnody, philosophy. Juvenile fiction and non-fiction; leisure-time activity books for adults and young people. Preferred length, 40-75,000. Royalties. Nolan B. Harmon, Jr. Invites Mss.

Acorn Publishing Co., Rockville Centre, N. Y. (5 titles yearly.) Specialized publishers of tests. Royalties. Invites submissions. Robert K. Speer; Andrew J. MacElroy.

Addison-Wesley Press Inc., Cambridge 42, Mass. (10 titles yearly.) Engineering and medical text-books. Royalties. Outright purchase. Subsidy required only when necessary. O. A. Crawford. Does not invite Mss.

Alcoholism Publications, 2030 Park Ave., Baltimore 7, Md. (3 titles yearly.) Non-fiction, technical, text-books, 300 to 400 pages. Royalties or outright purchase. Robert V. Seliger, M.D.

Allyn and Bacon, 50 Beacon St., Boston. (35 titles yearly.) Textbooks. Royalties. Paul V. Bacon, editor-in-chief.

American Academy of Political and Social Science (The), 3457 Walnut St., Philadelphia 4. Works on political and social science. Does not invite submissions.

American Assn. for State & Local History, Box 6101 Washington, D. C. (4 titles yearly.) Literature regarding techniques of historical societies and organizations. Christopher Crittendon, Box 1881, Raleigh, N. C. Ed. Invites correspondence concerning Mss.

American Baptist Publication Society (The), 1701-3 Chestnut St., Philadelphia. (See The Judson Press.)

American Book Company, 88 Lexington Ave., New York. (50-100 titles yearly.) School and college textbooks. Royalties. W. W. Livengood.

American Library Association, 520 N. Michigan Ave., Chicago 11. (20 to 30 titles yearly.) Bibliographies, indexes, books on all aspects and types of library service. Does not invite general submissions. Royalties. E. O. Fontaine.

American Photographic Publishing Co., 353 Newbury St., Boston. (5-10 titles yearly.) Technical and educational books on photography, photo engraving, collecting, hobbies, arts and crafts. Preliminary correspondence necessary. Outright purchase, or royalties. Frank R. Fraprie.

American Sunday School Union, 1816 Chestnut St., Philadelphia 3. Religious books, poetry, juvenile fiction, 60,000 words preferred length for fiction. Royalties. Invites Mss. E. J. Jones, Ed.

American Technical Society, Drexel Ave. and 58th St., Chicago 37. (Approx. 25 titles yearly.) Technical books, all kinds; vocational textbooks. Royalties or outright purchase. J. Ralph Daizell. Invites Mss.

American Tract Society, 21 W. 46th St., New York 19. (12 titles yearly.) Religious books, translations, reprints (50,000-60,000); tracts, 1000-1500 words, 10% royalties, author's expense. Rev. T. Christie Innes. Invites Mss.

American Wildlife Institute, 822 Investment Bldg., Washington, D. C. Technical books covering conservation, natural history. Author's expense. Does not invite Mss.

Antioch Press (The), Yellow Springs, Ohio. (Up to 10 titles yearly.) Textbooks, translations, essays, non-fiction. Royalties, occasionally author's expense. Write before submitting Mss. Freeman Champney, Mgr.

Appleton-Century Co. (D.), Inc., 35 W. 32nd St., New York (General publishers.) Novels. Non-fiction; biography, autobiography, memoirs, books on psychology, sociology, journalism, history. Juveniles; books for older boys and girls. Hymn books; books dealing with the drama; travel books. Textbooks. Royalties.

Arcadia House, Inc., 70 5th Ave., New York. Clean romantic novels, about 65,000 words. Royalties. Samuel Curt.

Architectural Book Publishing Co., Inc., 112 W. 46th St., New York 19. (10 titles yearly.) Textbooks on architectural art, textiles, interior decorations. Technical works, translations, reference and standard works. Royalties, occasionally author's expense. W. M. McKestrie.

Arco Publishing Co., 480 Lexington Ave., New York. (30 titles yearly.) Novels and non-fiction, adult and juvenile, any length. Royalties and outright purchase. Reprints. Ben Raeburn. Invites Mss.

Arden Book Co., 386 4th Ave., New York 16. Self-help, mail-order books, 60-80,000 words. Royalties. Frederick V. Fell. Invites Mss.

Arkham House, Sauk City, Wis. (6-12 titles yearly.) Fiction novels, short stories, particularly those with a supernatural

theme, 65-100,000. Customary royalties. Invites submissions. August Derleth.

Asia Press, 40 E. 49th St., New York. Books only about Asian subjects or by Asian writers. Submission of such manuscripts invited. (For the present, these books will be distributed by the John Day Co., under double imprint.)

Association Press, 347 Madison Ave., New York 17. (25-30 titles yearly.) Non-fiction, on religious subjects, sociology, social problems, recreation, physical topics, group work, education, guidance, inspirational. Games and novelties. Royalties. L. K. Hall.

Atlantic Monthly Press, 8 Arlington St., Boston. (45 titles yearly.) (Publishes with Little, Brown.) Fiction; non-fiction; textbooks, juveniles. Royalties. Stanley Salmen, Dir. Solicits Mss.

Audel (Theo.) & Co., 49 W. 23rd St., New York 19. Technical Books.

Augsburg Publishing House, 425 S. 4th St., Minneapolis 15, Minn. (15-20 titles yearly.) Lutheran religious books. Considers Mss. but requires considerable time for decisions. Outright payment, occasionally royalties or author's expense. Randolph E. Haugan, Mgr.

Augustin (J. J.) Inc., Publisher, 125 E. 23rd St., New York 10. (10 titles yearly.) American Indian, art, science, history, photography, non-fiction.

Augustana Book Concern, Rock Island, Ill. Religious books; Outright purchase. Dr. Daniel Nystrom. Invites Mss.

Aurand Press, 900 N. 3rd St., Harrisburg, Pa. (2 to 6 titles yearly.) Pennsylvania history and sociology books. Royalties, outright purchase. A. Monroe Aurand, Jr.

Avon Book Co., 119 W. 57th St., New York 16. (50 titles yearly.) Preferred length, 356 pages. Novels, plays, readings, poetry, reprints. Royalties. Mr. Jo. Meyers.

Aviation Press, 1590 El Camino Real, San Carlos, Calif. (1 or 2 titles yearly.) Aviation text-books; aeronautical technical books. Royalties. Lt. Leslie Thorpe, Ed.

Baird-Ward Press, 910 Commerce St., Nashville, Tenn. (50-60 titles yearly.) General publishers of privately-printed editions of fiction, non-fiction, textbooks, religious books, plays, readings, poetry, translations, juveniles. Author stands entire cost.

Baker (Walter H.) Company, Inc., 178 Tremont St., Boston. Plays, platform readings, material for entertainment. Special day programs for schools. Royalties or outright purchase.

Bancroft-Whitney Co., 200 McAllister St., San Francisco 1. (100 titles yearly.) Law books. Royalties, outright purchase, sometimes author's expense.

Bankers Publishing Co., 475 Main St., Cambridge, Mass. (4 titles yearly.) Banking and finance books. Keith F. Warren.

Banks-Baldwin Law Publishing Co., 1904 Ansel Road, Cleveland, Ohio. (15 to 50 titles yearly.) Law texts, state statutes, digests, etc. Outright purchase.

Banks Upshaw & Co., 707 Browder St., Dallas 1, Texas. (20 titles yearly.) Text-books and juvenile non-fiction. Royalties. Invites Mss. W. A. Stigler.

Bar D Press, Chelsea, Okla. (25 titles yearly.) Mss. of South-western interest to 40,000. Royalties; author's expense on verse. J. B. Davis. No unsolicited Mss.

Barnes (A. S.) Co., 67 W. 44th St., New York 18. (45 titles yearly.) Textbooks on physical education, health; works on leisure, sports, hunting and fishing; folk dancing, games, novelties; juvenile non-fiction. Royalties. Invites Mss.

Barnes & Noble, Inc., 105 5th Ave., New York. College textbooks, technical works. Royalties. A. W. Littlefield.

Barrows (M.) & Co., Inc., 114 E. 32nd St., New York 16. (15 titles yearly.) Home-making and gardening. Royalties. H. Tanner Olsen.

Beacon Press (The), 25 Beacon St., Boston. (5 to 8 titles yearly.) Unitarian, religious textbooks. Royalties or outright purchase; rarely author's expense. Invites Mss.

Breckley-Cardy Co., 1632 Indiana Ave., Chicago. Juvenile non-fiction, 6 to 14 years, for school reading. Plays, entertainments, games, cutouts, etc. Royalties or outright purchase. J. C. Sindelar.

Bender (Matthew) & Co., Inc., 109 State St., Albany, N. Y. 149 Broadway, New York. (50 to 100 titles yearly.) Single volume and encyclopedic law texts for all states, annotated statutes, form books, reports, 300 to 10,000 pages. Royalties. Invites Mss.

Benziger Brothers, Inc., 12-14 W. 3rd St., New York. (40 titles yearly.) Books for Catholics, any subject. Royalties, outright purchase, or author's expense.

Binford and Mort, Graphic Arts Bldg., Portland, Ore. (12-15 titles yearly.) Material pertaining to the Northwest. Novels, non-fiction, textbooks, plays, poetry, reprints, juvenile fiction and non-fiction, 60-80,000 words. Royalties, author's expense. Peter Binford.

H. Bittner and Co., 67 W. 55th St., New York 19. (4 titles in 1945.) Specializes in limited editions, Fine Arts and Music. Royalties or outright purchase. Invites Mss. Herbert Bittner.

Blakiston Co. (The), 1012 Walnut St., Philadelphia 5. Non-fiction, science, agricultural, technical, medicine, dentistry, pharmacy, chemistry, physics, biology, etc. Textbooks for students. Royalties. Horace G. White, Pres. Invites Mss.

Block Publishing Co., 31 W. 31st St., New York. (12 titles in 1944.) Jewish literature, Judaica and Hebraica, Bibles, prayer books, fiction, juveniles, educational books, anthologies, plays, readings, games, poetry. Royalty, outright purchase, or author's expense. Invites Mss. Anna Fisch.

Blue Ribbon Books, 14 W. 49th St., New York. (Division of Garden City Pub. Co., Inc.) Reprint editions of novels, non-fiction.

Bobbs-Merrill Co. (The), 724 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juvenile fiction and non-fiction, 20,000 words up. Adult non-fiction—biography, history, travel, popular science, politics, sociology, religion, 60,000 words up. Textbooks for schools and grades. Law books. Royalties. General publications, Mrs. Rosemary B. York; textbooks, Lowe Berger; law books, R. L. Moorhead.

Bond (P. S.) Pub. Co., 2205 California St., N.W., Washington 8, D. C. Military text-books. Royalties; outright purchase. Col. P. S. Bond. Invites Mss.

Bowker, (R. R.) Co., 62 W. 45th St., New York 19. (4-5 titles yearly.) Booktrade and library texts. Royalties. Frederic G. Melcher. Invites Mss.

Broadman Press, Sunday School Board, Southern Baptist Convention, 127 9th Ave., N., Nashville, Tenn. (30 titles yearly.) Religious non-fiction, adult and juvenile; religious textbooks, novels. Royalties. John L. Hill.

Brookings Institution, The, Washington, D. C. (8-14 titles yearly.) Economic books by staff members. No Mss. wanted. H. G. Moulton.

Bruce Publishing Co., 540 N. Milwaukee St., Milwaukee 1, Wis. (45 titles yearly.) 4 or 5 literary novels; textbooks for elementary and secondary schools, and colleges; technical and mechanical books; Catholic religious books. Royalties. Wm. C. Bruce, Ed.

Bugbee (The Willis N.) Co., Syracuse, N. Y. (About 20 titles yearly.) Entertainment material, plays, recitations, special day material; especially full evening plays and novelty stunts. Outright purchase. W. N. Bugbee.

Burgess Publishing Co., 426 S. 6th St., Minneapolis. (60 titles yearly.) Mimeoprint and photo offset publishers. Textbooks and technical books. Royalties, occasionally author's expense. Charles S. Hutchinson.

Callaghan & Co., 401 E. Ohio St., Chicago 11. (75 to 100 titles yearly.) Law and law textbooks; anything pertaining to law. Royalties, outright purchase, sometimes author's expense.

Cambridge University Press, 60 5th Ave., New York 11. (100 titles yearly.) Non-fiction; technical and religious books; plays, readings, poetry, translations. Plan of remuneration not given. F. Ronald Mansbridge. Does not invite submissions.

Campion Books, Ltd., 140 E. 45th St., New York. (titles yearly.) General publishers of novels and non-fiction by Catholic authors. Does not invite submission of Mss. (At present inactive.)

Cattell (The Jaques) Press, Lancaster, Pa. (15-20 titles yearly.) Text-books and non-fiction; science. Royalties; occasionally author's expense. Jaques Cattell. Invites Mss.

Caxton Printers, Ltd., Caldwell, Idaho. (26 pre-war.) Non-fiction; juvenile fiction and non-fiction. Royalties. J. H. Gipson. Invites Mss.

Chemical Publishing Co., Inc., 26 Court St., Brooklyn, N. Y. (Unlimited titles yearly.) Chemical, technical and scientific books. Royalties.

Children's Press, Inc. (subsidiary of **Regensteiner Corp.**), Jackson Blvd. and Racine Ave., Chicago 7. A new publishing house formed to produce juvenile books original in concept, significant in content, and outstanding in color and design. Margaret Friskey, Ed.

Christian Science Publishing Co., 1 Norway St., Boston 15, Mass. Non-fiction; poetry; games, novelties; juvenile fiction and non-fiction. Outright purchase. Erwin D. Canham, Ed.

Chronica Botanica Co., Box 151, Waltham, Mass. (Approx. 10 titles yearly.) Specializes in Botany and Agriculture. Text-books and technical books. 120,000 words. Royalties. Invites Mss. Dr. F. Verdoorn.

Cloister Press, Box 401, Louisville, Ky. (5-10 titles yearly.) Religious books. Royalties; author's expense. Invites Mss.

Clark (Arthur H.) Co., 1214 S. Brand Blvd., Glendale 4, Calif. (10 to 12 titles yearly.) Non-fiction; biography, history, travel, sociology, economics. Specializes in Americana. Royalties, or author's expense.

Clark Boardman Co. Ltd., 11 Park Place, New York 7. (3 titles yearly.) Publishers of law books. E. S. Morse.

Clymer Motors, 2125 West Pico, Los Angeles 6. (10 titles yearly.) Books on automobiles (early ones and racing); also motorcycles. Royalties or outright purchase. Invites Mss. on motors only. Floyd Clymer.

College Entrance Book Co., 104 5th Ave., N. Y. (5-10 titles yearly.) Text-books. Royalties. Invites Mss. in its specialized field. Joseph O. Lawrence.

Collegiate Press, Inc. (The), Ames, Ia. (12 titles yearly.) Non-fiction, textbooks, reference books in fields of science and technology. Royalties. K. R. Marvin. Invites Mss.

Columbia University Press, 2960 Broadway, New York 27. (80 titles yearly.) Non-fiction, adult; biography, history,

philosophy, philology, science, popular science, politics, sociology, education, religion; textbooks, translations. Royalties, or author's expense. Charles G. Proffitt.

Comstock Publishing Co., Inc., Cornell Heights, Ithaca, N. Y. (6-12 titles yearly.) Educational works on biological science; textbooks; non-fiction. Royalties, seldom author's expense. Invites Mss.

Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis 18, Mo. (40 titles yearly.) Religious and devotional non-fiction books. Religious novels. Royalties. O. A. Dorn. Does not solicit Mss.

Cook, Ezra A., Publisher, P. O. Box 796, Chicago 9, Ill. (10 titles yearly.) Books on fraternal subjects and particularly Freemasonry. Outright purchase. Invites Mss. on Freemasonry.

Cornell Maritime Press, 241 W. 23rd St., New York 11. (15 titles yearly.) Specialized publishers in the broad field of marine non-fiction. Technical books; translations and novelty books within the limits of the field; non-fiction in the field with appeal to adults or juveniles. Needs material immediately for a fresh and salt water sports series, each title running about 124 pages, for April-May-June, 1946, publication. Royalties. Felix M. Cornell, Pub.; Roland E. Burdick, Ed.

Cornell University Press, 124 Roberts Place, Ithaca, N. Y. (15-25 titles yearly.) Non-fiction, textbooks, technical books, translations. Royalties; occasionally author's expense. Invites Mss.

Coward-McCann, Inc., 2 W. 45th St., New York 19. (40-50 titles yearly.) Novels, Non-fiction, Juveniles. Royalties. Cecil Goldbeck, ed.; Rose Dobbs, juvenile ed. Invites Mss.

Creative Age Press, 11 E. 44th St., New York 20. (20 to 30 titles yearly.) Novels; non-fiction; poetry; translations. Royalty basis. Robert Knittel. Invites Mss.

Crime Club, 14 W. 49th St., New York 20. (Affiliated with Doubleday, Doran.) (48 titles yearly.) Mystery novels, 60-100,000. Royalties. I. S. Taylor. Invites Mss.

F. S. Crofts & Co., 101 5th Ave., New York 3. (35-40 titles yearly.) College textbooks. Royalty basis. Invites Mss.

Crowell (Thomas Y.) Co., 432 4th Ave., New York 16. (App. 40 titles yearly.) Novels; non-fiction; college textbooks; juvenile fiction and non-fiction, 50-90,000 words. Royalties. Submission of manuscripts invited. Miss E. Riley.

Crown Publishers, 419 4th Ave., New York 16. General non-fiction. Prefers books subject to illustration. Royalties. Edmund Fuller. Invites Mss.

Cupples & Leon Co., 460 4th Ave., New York. (16-20 titles yearly.) Juveniles, all types; young children, 1-30,000; teen age, 47-60,000 words. Royalties or outright purchase. W. T. Leon. Invites Mss.

Current Books, Inc., 67 W. 44th St., New York 18. (Approx. 20 titles yearly.) General publishers of novels and non-fiction, 60,000 words and up. Royalties. Invites Mss. A. A. Wyn, Pub. Bernard B. Perry, Gen. Mgr.

Dartnell Corp., 4660 Ravenswood Ave., Chicago. (5 titles yearly.) Publishers of technical books on sales and personnel subjects; industrial relations. Eugene Whitmore. Royalties. Invites Mss.

Davis, (F. A.) Co., 1914-16 Cherry St., Philadelphia. One-volume medical and nursing technical books. Royalties. F. S. Hamilton. Invites Mss.

Day (The John) Co., 40 E. 49th St., New York 17. (35-40 titles yearly.) General publishers. Royalty basis. Invites Mss.

Dennison, (T. S.) & Co., 635 E. 22nd St., Minneapolis. (50 titles yearly.) Plays and entertainment material. Outright purchase. L. M. Brings. Invites submissions.

Devin-Adair Co. (The), 23 E. 26th St., New York 10. (10-15 titles yearly.) All kinds of non-fiction. Royalties. Devin A. Garrity. Invites submission of Mss. Query before submitting.

Dial Press, Inc., 461 4th Ave., New York 16. (30-40 titles yearly.) Serious novels, all types (50,000 to 100,000). Non-fiction, adult; biography, history, philosophy, science, fine arts, anthologies. Royalties. George Joel. Invites Mss.

Dietz Press, Inc., 112 E. Cary St., Richmond 19, Va. (40-50 titles yearly.) Novels, non-fiction, gift books, juveniles, technical, poetry, historical and research, University publications. Royalties, outright purchase, or assistance to author, depending on market prospects of material. Poetry published only at author's expense. Usual royalty contract on fiction and popular biography. Send Mss. to F. Meredith Dietz. August Dietz, Jr., Pres.

Dodd, Mead & Co., 432 4th Ave., New York 16. (125 titles yearly.) Novels 70,000 words up. Juveniles, ages 10 to 15. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; translations. Royalties. F. C. Dodd. Invites Mss.

Domesday Press, 1 Madison Ave., New York. (60 titles yearly.) Juvenile fiction and non-fiction, preferred length 5,000 words. Royalties or outright purchase. Invites Mss. Geo. Hornby.

Donohue (M. A.) & Co., 711 S. Dearborn St., Chicago 5. Juvenile fiction and non-fiction. Reprints. Gift books. Religious books. Does not solicit Mss. Outright purchase. A Jordan Donahue.

Dorrance & Co., Drexel Bldg., Philadelphia. (45-50 titles yearly.) Particularly interested in verse; also publishes novels, non-fiction, technical books, religious books, juvenile fiction, and love fiction. Royalties. W. H. Dorrance.

Doubleday, Doran & Co., 14 W. 49th St., New York 20. (200-250 titles yearly.) Novels; non-fiction, 90,000; poetry, reprints, juvenile fiction and non-fiction. Royalties. Invites Mss.

Dorset House, Inc., 33 W. 42nd St., New York 18. (12 titles yearly.) Non-fiction; text-books; popular religious books; particularly interested in vocational self-help books. Royalties; outright purchase, occasionally author's expense. N. L. Roberts. Mss. invited.

Infantry Journal, 1115 17th St., N.W., Washington, D. C.
(10 titles yearly.) Novels, non-fiction, text-books and technical
books, all on military subjects. Royalties. **Ms.**
Col. Joseph I. Greene, Ed.

International Publishers, 381 4th Ave., New York 16. (30 titles yearly.) Novels. Non-fiction, adult; history, philosophy, politics, sociology, education, economics; specializes in books from Marxian viewpoint. Translations. Royalties.

International Textbook Co., Scranton, Pa. (25 to 30 titles yearly.) Trade, technical, business, college and high school. Each department has its own editor. Royalties.

Interscience Publishers, Inc., 215 4th Ave., New York 3. (20-25 titles yearly.) Particularly interested in science and medicine. Textbooks. Technical books on chemistry. Royalty basis. Does not invite Mss.

Iowa State College Press, Ames, Iowa. Non-fiction, textbooks. K. S. Marvin.

Island Press, 470 W. 24th St., New York 11. (12-15 titles yearly.) Non-fiction; social science; religious; poetry; plays, readings ("Never have, but no rule against."); juvenile fiction and non-fiction. Royalties, and profits. Authors are required to defray part of cost of publication. "This is their investment in the Press." At least 3 members of Press must approve Mss. Submissions invited.

Jewish Publication Society of America, 225 S. 15th St., Philadelphia. (6 titles yearly.) Jewish subjects. Novels; non-fiction, adult and juvenile, 100,000 words. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Dr. Solomon Grayzel.

Johns Hopkins Press, Gilman Hall, Homewood, Baltimore 18, Md. (10-15 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit Mss. Royalties or author's expense.

Jones (Marshall) Co., Francestown, N. H. (5-10 titles yearly.) Non-fiction; books that appeal to a special market, no minimum. Prefers preliminary summary. Royalties; occasionally author's expense. Clarence E. Farrar, Mng. Director.

Judd (Orange) Publishing Co., Inc., 15 E. 26th St., New York. (12 to 15 titles yearly.) Agricultural, garden, dog and kennel subjects, handicraft works, textbooks (50,000 and up). Royalties; sometimes author's expense.

Judson Press (The), 1701 Chestnut St., Philadelphia, Pa. (15 titles yearly.) Religious, theological, religious educational works, especially Baptist. Some fiction adapted to children and young people. Preferred length, 50,000 words. Royalties, outright purchase. L. R. Jenkins, D. D.

Judy Publishing Co., 3323 Michigan Blvd., Chicago 16. (20 titles yearly.) Dog books principally. Not in market for Mss. Royalties. Will Judy.

Kaleidograph Press, 624 N. Vernon Ave., Dallas 8, Tex. (15 to 20 titles yearly.) Books on poetry and poetry writing; books of verse. Royalties or cooperative basis. Annual contest for poetry books. Whitney Montgomery.

Kenedy (P. J.) & Sons, 12 Barclay St., New York 8. (20 titles yearly.) Catholic religious, historical, philosophical works, translations. Novels and non-fiction. Juveniles (50,000). Royalties or outright purchase. Arthur Kenedy. Invites Mss.

Keystone View Co., Meadville, Pa. (5 to 10 titles yearly.) Visual instruction books. Royalties. G. E. Hamilton.

King's Crown Press (a division of Columbia University Press), 2960 Broadway, New York. (About 25 titles yearly.) Educational publishers. Text-books. Research; higher education; translations. Royalties, or cooperative basis. Invites submission only of educational Mss.

Knopf (Alfred A.), Inc., 501 Madison Ave., New York. (100 titles yearly.) Novels, high quality. Non-fiction, not too technical. Poetry. Juveniles. Translations. Royalties. Invites Mss.

Laidlaw Brothers, 328 S. Jefferson St., Chicago; 221 4th Ave., New York; 116 New Montgomery St., San Francisco; 2210 Pacific Ave., Dallas, Tex.; 441 Peachtree St., N. E., Atlanta, Ga. (30-50 titles yearly.) Educational books. Royalties. John Laidlaw.

Lea & Febiger, 600 S. Washington Sq., Philadelphia. (25 titles yearly.) Religious; medical, dental, pharmaceutical, nursing, veterinary science, agriculture, general scientific books. Royalties, 10%. Invites Mss.

Lilja (Rouben H.) & Co., Inc., 912 W. Washington Blvd., Chicago 7. Publishers of 10-cent books for children. Always interested in seeing any ideas for books in this field (coloring and cut-out books). R. H. Lilja.

Lippincott (J. B.) Company, 227 S. 6th St., Philadelphia; 521 5th Ave., New York. (75 to 100 general titles yearly.) Novels, all types. Juveniles (25,000 to 75,000), up to 16 years; rarely fairy tales. Non-fiction, adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties; occasional outright purchase. George Stevens; Bertman Lippincott; Lynn Carrick; Tay Hohoff; Helen Dean Fish. (Juv. Ed.).

Little, Brown & Co., 34 Beacon St., Boston. (50-60 titles yearly.) Novels; biographies; historical works; cook books; popular non-fiction; juveniles. Ed.-of-chief of general books, Angus Cameron. Also legal works; address Editor. Royalties. Invites Mss.

Livertight Publishing Corp., 386 4th Ave., New York 10. (18 titles yearly.) Novels, non-fiction, adult and juvenile (over 60,000 words). Royalties. Arthur Pell. Requests letter before sending Mss.

Longmans, Green & Co., 55 5th Ave., New York. (100 to 200 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science, philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 or 12 characters. Royalties. General Mss., Edward Mills, Jr.; College textbooks, R. L. Straker. Juveniles, Bertha L. Gunterman. Catholic books, Julia Kernan. Plays, G. M. Overacker.

Lothrop, Lee & Shepard Co., 419 4th Ave., New York 16. Juvenile fiction and non-fiction, up to 50,000. Royalties. Invites Mss. Miss Beatrice Creighton.

Louisiana State University Press, University Sta., Baton Rouge, La. (12 titles yearly.) Non-fiction, technical books, translations, 40-100,000 words. Royalties or author's expense. M. M. Wilkerson. Invites Mss.

Lutheran Literary Board, Burlington, Iowa. (6 titles yearly.) Text-books and religious works. Royalties or outright purchase. R. R. Belter, D.D. Invites Mss.

Lyons & Carnahan, 2500 Prairie Ave., Chicago 16. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.

Macmillan Co. (The), 60 5th Ave., New York. (Over 500 titles yearly.) Books in every field. Novels (60,000 up), non-fiction (50,000 up), adult and juvenile; biography, economics, travel, scientific, religion, world problems. Textbooks; science. Verse, translations, classical collections, reprints. Juveniles, all ages. Royalties. Harold S. Latham; Doris S. Patee, juvenile.

Macrae, Smith Company, 225 S. 15th St., Philadelphia. (30 titles yearly.) Novels, Juveniles, all ages. Non-fiction, adult; biography, travel, nature. Gift books. Royalties or outright purchase. Edward Shenton.

Madison Square Publishing Co., 2 E. 23rd St., New York. Toy-book juveniles. Royalties. Invites Mss. Wilfred R. Roberts.

Manual Arts Press (The), 237 N. Monroe St., Peoria 3, Ill. (8 titles yearly.) Textbooks and reference books on industrial education, home economics, the arts, handicrafts, adult and juvenile. Royalties. L. L. Simpson.

McBride (Robert M.) & Co., 116 E. 16th St., New York. Novels, non-fiction, religious books, translations, reprints, juvenile fiction and non-fiction. Any length. Royalties. Merton S. Yewdale, Ed. Invites Mss.

McGraw-Hill Book Co., 330 W. 42d St., New York. (170 titles yearly.) Non-fiction, adult, science, social science; political science, agriculture, business, economics, engineering. Textbooks. Royalties.

McKay (David) Company, 604 S. Washington Sq., Philadelphia. (50-60 titles yearly.) Juveniles, all ages. Scientific, business, popular technical books, classical collections, dictionaries, games and novelties. Royalties—10 per cent of retail price; outright purchase. Invites Mss.

McKnight & McKnight, 109-11 W. Market St., Bloomington, Ill. Technical books; text-books. C. A. Roper. Invites Mss.

McLoughlin Bros., Inc., 45 Warwick St., Springfield 1, Mass. (80 to 100 titles yearly.) Juvenile fiction, all ages. Specializes in reading, toy, and novelty books, 1000-5000 words. Outright purchase. Invites Mss.

Mentzer, Bush & Co., 2210 S. Parkway, Chicago 19. Textbooks. Submissions invited.

Mercury Mysteries, 570 Lexington Ave., New York 22. General publishers of reprint novels. Lawrence E. Spivak.

Merrill (Charles E.) Co., Inc., 373 4th Ave., New York 16. Elementary and high school textbooks. Royalties or outright purchase. H. S. Brown.

Merry Day House, Inc., 421 Hudson St., New York 14. Juvenile fiction. Invites Mss. Plan of remuneration not given. Lawrence Lariar.

Messner, Julian, Inc., 8 W. 40th St., New York. Novels, non-fiction, juvenile fiction and non-fiction biographies. Royalties. Kathryn G. Messner.

Military Service Publishing Co., 2153 Florida Ave., N.W., Washington 8, D. C. Military textbooks and technical books. Royalties and outright purchase. B. A. Brown.

Mill (M. S.) Co., Inc., 425 4th Ave., New York 16. (10 to 20 titles yearly.) Well-written novels, (60-75,000); non-fiction, juvenile fiction and non-fiction. Royalties. Invites Mss. M. S. Mill.

Moody Press, 153 Institute Place, Chicago 10. (10-20 titles yearly.) Specializes in religious books. Particularly interested in Christian fiction; Christian text-books; juvenile Christian fiction and non-fiction (32-page booklets, 48-128-400-page books). Royalties; occasionally outright purchase. Don Norman, Dir. Invites Mss.

Morehouse-Gorham Co., 14 E. 41st St., New York. (10 titles yearly.) Text-books and religious books, 50-60,000. 10% royalties. C. P. Morehouse. Invites Mss.

Morrow (William) & Co., Inc., 425 4th Ave., New York 16. (50 or more titles yearly.) Novels, 60,000 words up, literary and popular; mystery stories. Non-fiction; biography, history, economics. Juveniles. Translations. Few games and novelties. Royalties, outright purchase. Frances Phillips.

Mosby (The C. V.) Co., 3523 Pine St., St. Louis. 35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books; college texts. 10% royalties, rarely author's expense.

Murray & Gee, Inc., 1622 N. Highland Ave., Hollywood 28, Calif. (20 titles yearly.) Illustrated juveniles, non-fiction and mysteries. 60,000-80,000. Royalties; outright purchase. Theodore Du Bois. Query appreciated.

Mythology (The) Co., 10 Arrow St., Cambridge 38, Mass. Non-fiction. Author's expense on non-commercial books. Invites Mss. A. Marshall Jones.

National Publishing Co., 239 S. American St., Philadelphia. Biblical or religious subjects on assignment basis or by outright purchase. N. B. Keyes.

Naylor Co., 918 N. St. Mary's St., San Antonio, Tex. (20 titles yearly.) History, legend, lore, with emphasis on Texas and the Southwest. Novels; non-fiction; text-books; translations; juvenile fiction and non-fiction. Royalties. Joe O. Naylor.

Nelson (Thomas) & Sons, 385 Madison Ave., New York 17. Juvenile fiction and non-fiction, poetry, all ages; medical encyclopedia. A few religious books. Royalties. Muriel Fuller. Invites Mss.

New Directions, Norfolk, Conn. (16 titles yearly.) Novels, criticism, belles-lettres, verse, translations. Royalties. James Laughlin.

Newson & Company, 72 5th Ave., New York. (10 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.

New York Labor News Co., 61 Cliff St., New York 8. Books on labor, Socialism, and allied subjects.

Noble & Noble, Publishers, Inc., 72 5th Ave., New York 10. (10 to 12 titles yearly.) School and college textbooks. Royalties. J. Kendrick Noble. Invites Mss.

Northwestern Press (The), 2200 Park Ave., Minneapolis, Minn. Entertainment material; plays for high-school, college, societies, amateur production. Outright purchase. L. M. Brings.

Norton (W. W.) & Co., 70 5th Ave., New York 10. (50 titles yearly.) Music, military and naval, politics, economics, etc. (College textbooks; scientific books; an occasional novel. Royalties. W. W. Norton. Invites Mss.

Oxford Book Company, Inc., 222 4th Ave., New York 3. Concise high-school textbooks, visual aid texts, review books, drill books, work-books, educational devices; religious books. Invites submission of Mss. Royalties. M. H. Kessel.

Oxford University Press, 114 5th Ave., New York 11. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juvenile fiction and non-fiction. Royalties, or outright purchase, rarely author's expense. Harry Hatcher, trade Ed.

Pacific Books Publishers, Box 558, Palo Alto, Calif. Non-fiction covering Pacific Ocean area, and West Coast. U. S. A. S. M. Croonquist.

Page (L. C.) & Co., 53 Beacon St., Boston 8, Mass. General publishers of novels, non-fiction, religious books, juvenile fiction and non-fiction, 25-80,000. Invites submission of Mss. only if they have merit. E. E. Grey.

Paine Publishing Co., 40 E. 1st St., Dayton, Ohio. Plays, entertainments, especially 3-act comedies for high-schools, clubs; stunts for high-school assembly. Outright purchase. Blanche Paine Elliott. Invites Mss.

Penn Play Co., 1617 Latimer St., Philadelphia 3. 1- and 3-act plays. Outright purchase. Invites Mss. Wm. K. Harriman.

Penn Publishing Co. (The), 221 4th Ave., New York. (30 to 40 titles yearly.) Novels (75,000 words up), all types. Non-fiction; travel, biography, sports. Translations. Juvenile fiction, to 15 years (45,000 to 80,000); rarely fairy tales; games, novelties. Royalties or outright purchase. M. E. MacIntyre. Invites Mss.

Penn (Wm.) Publishing Corp., 1221 4th Ave., New York. Non-fiction; games, novelties; juvenile fiction. Payment as agreed with author. Invites Mss. M. E. MacIntyre.

Pengado Publishing Company, 3331 N. Bartlett Ave., Milwaukee 11, Wis. (6-10 titles yearly.) Technical and non-technical textbooks. Civil Service Preparatory material, 64 to 160 pages, staff-prepared.

Phoenix Press, 444 4th Ave., New York 16. (60 titles yearly.) Ranch Western novels, romances, sophisticated love novels, mysteries, (no first person), 60-65,000 words. Prefers synopsis first. Outright purchase. Miss A. Sachs.

Pitman Publishing Corp., 2 W. 45th St., New York 19. (20-30 titles yearly.) Text-books; scientific, technical, arts-and-crafts, vocational, commercial, educational, business; technical works. Royalties. Invites Mss.

Platt & Munk Co. (The), Inc., 200 5th Ave., New York. (15 to 30 titles yearly.) Juvenile fiction, non-fiction, 1000-3000, ages up to 12. Educational books. Outright purchase. A. H. Munk.

Pocket Books, Inc., 1230 6th Ave., New York 20. (24 titles yearly.) Reprints for pocket-book series. No submissions.

Popular Science Publishing Co., 353 Fourth Ave., New York 10. Popular science and industry books.

Prentice-Hall, Inc., 70 5th Ave., New York 11. (150-200 titles yearly.) Biography, history, travel, non-fiction, occasional fiction titles. Colleges and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; lawless law and legal services. Business books. Royalties. Gorham Munson. Invites Mss.

Princeton University Press, Princeton, N. J. (50 titles yearly.) Non-fiction; literary criticism, philosophy, science, art, government, economics, history, 60-90,000 words. Royalties, occasionally author's expense. Datus C. Smith, Jr. Invites Mss.

Pustet (F.) Company, Inc., 14 Barclay St., New York. (5-10 titles yearly.) Roman Catholic religious books. Royalties; occasionally author's expense. Invites Mss.

Putnam's (G. P.) Sons, 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all types (80,000-125,000.) Non-fiction; travel, science, biography, exploration, etc. College textbooks. Successful New York plays. Juvenile fiction and non-fiction. Translations. Royalties. Earle H. Balch, editor-in-chief; Kenneth L. Rawson and Wallace G. Hanger, eds. (Associated with Minton Balch.)

Rand McNally & Co., 536 S. Clark St., Chicago 5. 135 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks. Religious books. Royalties, outright purchase. Arleigh R. Hough. B. B. Harvey. Invites Mss.

Random House, Inc., 20 E. 57th St., New York. (100 titles yearly.) Non-fiction, fiction, adult and juvenile; plays; poetry; translations, juvenile non-fiction; 65-150,000. Royalties. Saxe Commins. Invites Mss.

Readers Press, Inc., 220 5th Ave., New York 1. (15 titles yearly.) General publishers of novels, non-fiction, juvenile fiction and non-fiction, 60-80,000. Royalties. Invites submissions. H. G. Koppell.

Reilly & Lee Co., 325 W. Huron St., Chicago. (15 titles yearly.) Adult non-fiction. Graduation and memory books. Juvenile fiction and non-fiction. Royalties. Invites Mss.

Reilly (The Peter) Co., 131 N. 13th St., Philadelphia 7. (1 to 3 titles yearly.) Educational, medical, religious (mostly Catholic) books. Author's expense.

Reinhold Publishing Corp., 330 W. 42nd St., New York. (15 titles yearly.) Textbooks, technical works on chemistry, physics, architecture and drawing. Royalties. F. M. Turner, Kenneth Reid. Invites Mss.

Revell (Fleming H.) Co., 158 5th Ave., New York 10. (50-60 titles yearly.) Principally religious books, but some books of a more general nature including fiction, biographies, history, textbooks, etc. Royalties except in case of an author who has a special market quite separate from the trade market. Juvenile non-fiction. William K. Barbour, Pres. Invites Mss.

Reynal & Hitchcock, Inc., 8 W. 40th St., New York 18. Novels, high-grade. Non-fiction; public affairs; social and natural science, history, biography. High-grade juveniles. Eugene Reynal; Curtice Hitchcock; Frank Taylor. Royalties.

Rhinestone Press, The, 545 5th Ave., New York. (6 titles yearly.) Novels; non-fiction; religious books, and poetry; games, novelties; juvenile fiction and non-fiction. Preferred lengths, 40,000 and up. Royalty basis, outright purchase, or sometimes author's expense. Paul H. Foreman. Invites Mss.

Rider (John F.) Publisher, Inc., 404 4th Ave., New York 16. (4-6 titles yearly.) Specialized publishers of radio text-books and technical books; translations. Preferred lengths, 75,000 and 150,000 words. 7 1/2-12 1/4% royalties. Possibly outright purchase. Invites Mss. G. C. Rowe.

Ronald Press Co. (The), 15 E. 26th St., New York 10. (50 titles yearly.) Law, science, sociology, psychology, education, business, engineering, industrial, aeronautical, political science, religion, public speaking, English, history and modern languages textbooks. Royalties.

Rodd (Marcel) Co., 1656 N. Cherokee St., Hollywood, Calif. (after Dec. 15, 1945, 7317-7321 Sunset Blvd., Hollywood.) Juvenile fiction. Royalties or outright purchase. Invites Mss. Martin Fiddler Block.

Rowe (The H. M.) Co., 624 N. Gilmor St., Baltimore 17, Md. Educational works, business textbooks, reference works; bookkeeping, typewriting, English, commercial arithmetic, etc. Royalties. Chas. G. Reigner, Pres.

Row, Peterson & Co., 1911 Ridge Ave., Evanston, Ill. (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—informational non-fiction. Teaching aids. Plays for amateur production in elementary, junior high, senior high, college, and community groups. Royalties or outright purchase. Edward M. Tuttle, Ed.; Lee Owen Snook, drama department.

Roy Publishers, 25 W. 45th St., New York 19. (25 titles yearly.) Novels; non-fiction; technical books; religious books; juvenile fiction and non-fiction. Royalties or outright purchase. Invites Mss. Hanna (Mrs. Marian) Kister.

Rutgers University Press, New Brunswick, N. J. (24 titles yearly.) Non-fiction, textbooks, technical books, 80-100,000. Poetry; translations. Royalties, outright purchase. Henry C. Beck.

Sadlier (Wm. H.), Inc., 9 Park Place, New York 7. (30 titles yearly.) Textbooks, religion, history, geography, education. Royalties. F. Sadlier Dinger. Invites Mss.

Saunders (W. B.) Company, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary dentistry, nursing, college science, textbooks, physical education. Royalties. Lloyd G. Potter. Seldom invites Mss.

Schirmer (G.), Inc., 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.

Schuman's, 20 E. 70th St., New York 21. (Approx. 6 titles yearly.) Medical history non-fiction. Royalties or outright purchase; sometimes author's expense. Invites Mss. Henry Schuman.

Scott (Wm. R.), Inc., 72 5th Ave., New York 11. (6-10 titles yearly.) Juvenile (up to 8 yrs.) fiction and non-fiction. Royalties. May Garelick.

Scribner's (Charles) Sons, 507 5th Ave., New York 17. (200 titles yearly.) Novels, 80,000-150,000. Juvenile (30,000-80,000). Non-fiction, adult; serious religious. Textbooks. Short-story collections. Verse. Royalties.

Sentinel Books, 112 E. 19th St., New York 3. (Successors to Leisure League Books.) (12 titles yearly.) Books on arts, crafts, sports, education, entertainment, hobbies, games, (20,000 up). Royalties; outright purchase. H. M. Quitkin. Invites Mss.

Sheed & Ward, 63 Fifth Ave., New York. (30 titles yearly.) Catholic religious, historic, biographical, philosophical works. Juvenile. Royalties. Invites Mss. Ruth Reidy, Ed.

Sheridan House, 257 4th Ave., New York. (15 titles yearly.) (Affiliated with Lee Furman.) Novels and non-fiction, 65,000 words and over. Royalties. Lee Furman. Invites Mss.

Sherwood Press (The), Box 552 Edgewater Branch, Cleveland 7, Ohio. (10 to 20 titles yearly.) Textbooks; technical books of all kinds, particularly scientific and engineering. Also books of general interest on specialized subjects. Technical translations. Royalties and outright purchase. G. A. Anderson.

Silver Burdett Company, 45 E. 17th St., New York. (25 to 50 titles yearly.) High-school and elementary textbooks; juvenile non-fiction for supplementary sale to schools. Royalties. Earl E. Welch, Adm. Ed.; Charles E. Griffith, Music Ed. for supplementary sales to schools. Invites Mss.

Simmons-Boardman Pub. Corp., 30 Church St., New York 7. (7 titles yearly.) Technical books on rail and marine transportation, carpentry and building. Royalties, occasionally author's expense.

Simon and Schuster, Inc., 1230 6th Ave., New York. (40 titles yearly.) Novels, high literary quality; exceptional mystery and detective, 30-100,000 words. Especially interested in first novels. Adult and juvenile non-fiction; biography, adventure, autobiography. Juvenile, mystery and detective fiction. Translations. Royalties.

Singer (The L. W.) Co., 249 W. Erie Blvd., Syracuse 2, N.Y. Text-book publishers Does not invite submissions. F. A. Singer.

Smith & Durrell, 67 W. 44th St., New York 18. (8-12 titles yearly.) Novels; non-fiction. Royalties or outright purchase. Invites Mss. Harrison Smith.

Smith (Richard R.), 120 E. 39th St., New York 16. General publisher. Novels, non-fiction, textbooks, poetry. Query first.

Stanford University Press, Stanford University, Calif. (25 titles yearly.) Text and reference books; scholarly works, all types except fiction, verse, plays. Royalties; occasionally author's expense. Donald P. Bean, Dir.

Steck (The) Co., P. O. Box 16, Austin 1, Tex. (Approx. 15 titles yearly.) Text-books and limited juvenile fiction. Royalties. Invites submissions. R. H. Porter.

Story Book Press (The), 1435 2nd Ave., Dallas, Texas. Novels, non-fiction, religious books, poetry, juvenile fiction and non-fiction. Author's expense for duration. Paul L. Heard. (Pub., *Wildfire Magazine*.)

Struck (Paul A.), 415 Lexington Ave., New York 17. (2 titles yearly.) Specializes in books on Art. Royalties. Invites Mss. Paul A. Struck.

Studio Publications, Inc., (The), 381 4th Ave., New York 16. (25 titles yearly.) Finely illustrated works on fine arts, applied and decorative art, architecture and industrial design. Juvenile fiction. Remuneration by agreement. Bryan Holme.

Southern (The) Publishing Co., 2210 Pacific Ave., Dallas 1, Tex. Publishers of school text-books only. Royalties. Invites Mss. J. L. Gragg.

Thomas (Charles C.), Publisher, 301-327 E. Lawrence Ave., Springfield, Ill. (35 titles yearly.) Business law, agricultural, police science, religious, translations. Royalties; sometimes outright purchase; very rarely author's expense. Invites Mss. Payne E. L. Thomas.

Traffic Publishing Co., 100 6th Ave., New York 13. (2 titles yearly.) Publishers of books on traffic. Royalties. Does not invite submissions. O. T. Fogg.

Transatlantic Arts, Inc., 69 108th St., Forest Hills, N. Y. Non-fiction; technical books; plays; poetry; translations; juvenile fiction and non-fiction. Specializes in Literature, Fine Arts, Arts and Crafts, Photography. Royalties. Invites Mss. Dr. George Vajna.

University of Chicago Press, 5750 Ellis Ave., Chicago 37. (50 titles yearly.) Non-fiction; philosophy, law, psychology, science, popular science, fine arts, politics, sociology, education, business, religion. Textbooks. Religious books. Royalties or author's expense. W. T. Couch, Dir.

University of Georgia Press, Athens, Ga. (4-6 titles yearly.) Non-fiction (adult and juvenile); text-books; religious books; poetry; translations; reprints. Royalties; sometimes author's expense. Invites Mss. Ralph Stephens.

University of Minnesota Press, 100 Westbrook Hall, Minneapolis 14, Minn. (20 titles yearly.) Contributions to literature and knowledge, technical books, college textbooks, etc.; also popular non-fiction that is accurate in facts. Royalties or subsidy. Margaret S. Harding, Dir.; Helen Clapesattile, Ed. Invites Mss.

University of Nebraska Press, Lincoln 8, Nebr. (2-3 titles yearly.) Specialized publishers of scholarly and regional non-fiction, and text-books. 10%-12% royalties; sometimes author's expense. Invites Mss. Emily Schonberger, Ed.

University of New Mexico Press, Albuquerque, N. Mex. (6-10 titles yearly.) Non-fiction of the Southwest, any length. Royalties; author's expense. Invites Mss.

University of North Carolina Press, Box 510, Chapel Hill, N. C. (30-40 titles yearly.) Non-fiction both adult and juvenile. Royalties; author's expense. Invites Mss.

University of Oklahoma Press, Norman, Okla. (15-20 titles yearly.) Non-fiction; American Indian history, petroleum engineering, science, social sciences, national and international affairs (60-85,000). Royalties; rarely author's expense. Savoie Lottinville. Invites Mss.

University of Pennsylvania Press, 3622 Locust St., Philadelphia 4. (About 15 titles yearly.) Non-fiction; technical; a few religious books and translations. Royalties; author's expense. Phelps Soule, Dir. Invites Mss.

University Publishing Co., 1126 Q St., Lincoln, Nebr. (20 to 30 titles yearly.) Textbooks; non-fiction, adult and juvenile. 20,000-50,000 words. Royalties. Invites Mss.

U. S. Camera Publishing Corp., 420 Lexington Ave., New York 17. (15-20 titles yearly.) Interested particularly in photo-books, technical and otherwise. Reprints. Juvenile fiction with photos or drawings. Plan of remuneration not given. Invites Mss. Tom Maloney, Ed.

Vanderbilt University Press, Nashville 4, Tenn. (6 titles yearly.) Non-fiction; religious books; translations. Royalties; author's expense. Does not invite submissions. H. C. Nixon.

Vanguard Press, 424 Madison Ave., New York 17. (20-30 titles yearly.) Novels. Non-fiction, adult; biography, history, travel, popular science, music, politics. Juveniles. Royalties. James Henle.

Van Nostrand (D. Co.), Inc., 250 4th Ave., New York 3. (60-75 titles yearly.) College textbooks; business, engineering, scientific, technology.

Venture Press, 1230 6th Ave., New York. (care Simon & Schuster). (Approx. 10 titles yearly.) Particularly interested in new authors. Novels. Royalties. Invites Mss. Henry W. Simon.

Viking Press, Inc., (The), 18 E. 48th St., New York. (40 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Translations. Juvenile books (25 titles yearly.) Royalties.

Wagner (Harr) Publishing Co., 609 Mission St. San Francisco. (5 titles yearly.) Textbooks especially for elementary schools. Royalties. Sometimes author's expense. Harr Wagner. Does not invite submission of Mss.

Warne (Frederic) & Co., Inc., 79 Madison Ave., New York 16. Juveniles. Fiction and non-fiction, fairy stories. Adult non-fiction. Royalties.

Warburg (The) Press, 55-59 E. Main St., Columbus 15, Ohio. (8-10 titles yearly.) Religious books, any length; juvenile fiction and non-fiction, 10,000, 20,000, 30,000. Royalties or outright purchase. Invites Mss. Dr. Edward C. Fendt.

Washburn (Ives), Inc., 29 W. 57th St., New York 19. (10-12 titles yearly.) Novels, serious works, memoirs, 75,000. Non-fiction. Juvenile fiction. Royalties. Ives Washburn, Pres. Invites Mss.

Watson-Guptill Publications, Inc., 330 W. 42nd St., New York 18. (5-10 titles yearly.) Technical books on Art. Royalties. Does not invite submissions. A. L. Guptill.

Webb Publishing Co., (The) Book Division, 55 E. 10th St., St. Paul, Minn. Books of general interest, 60-90,000. Practical farm and vocational books; textbooks in agriculture. Prefers synopsis or outline in advance. Royalties or purchase. Paul C. Hillestad. Invites Mss.

Webster Publishing Co., 1808 Washington Ave., St. Louis 3, Mo. (Approx. 15 titles yearly.) Text-books. Royalties. Russell A. Sharp.

Westminster Press, Witherspoon Bldg., Philadelphia 7. (20 titles yearly.) Novels; religious books; juvenile fiction. Royalties. Invites Mss. Mrs. Barbara Snedeker Bates, Fict. Ed.; Wm. Heylinger, Juv. Fict. Ed.; The Rev. L. J. Trinterud, Religious Book Ed.

Wetzel Publishing Co., Inc., 524 S. Spring St., Los Angeles. (10 titles yearly.) Textbooks, trade technical works. Royalties. Invites Mss.

Wheeler Publishing Co., 2831 S. Park Way, Chicago. (5 titles.) Elementary and Junior High School textbooks; juvenile non-fiction. Royalties. Edgar E. Wheeler. Does not solicit fiction.

Whitman (Albert) & Co., 560 W. Lake St., Chicago 6. (25 to 15 titles yearly.) Juvenile fiction, ages 6 to 14; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to over-supply.

Whitman Publishing Co., 1220 Mound Ave., Racine, Wis. (Many titles yearly.) Juvenile fiction and non-fiction; drawings for children's books, games. Reprints. Royalties or outright purchase. Lloyd E. Smith. Heavily overstocked except on acceptable art work.

Whittlesey House, 330 W. 42nd St., New York 15. (Trade-division McGraw-Hill Book Co.) (60 titles yearly.) Novels and non-fiction; juvenile fiction and non-fiction. 50,000-100,000 words preferred length. Royalties. Wm. Poole, Ed-in-Chief. Invites Mss.

Wilcox & Follett Co., 1255 S. Wabash Ave., Chicago 5. (50 titles yearly.) General publishers of non-fiction, religious books, juvenile fiction and non-fiction. Royalties or outright purchase. Invites Mss. Linton J. Kerh.

Wilde (W. A.) Company, 131 Clarendon St., Boston. (10-20 titles yearly.) Juvenile fiction, 40-50,000 words. Semi-educational or semi-supplementary reading. Non-fiction, adult and juvenile, history, travel, inspirational, religious. Gift books. Royalties. Invites Mss.

Wiley (John) & Sons, Inc., 440 4th Ave., New York 16. (100 titles yearly.) Technical books; science, engineering, business, etc. Royalties.

Willett, Clark & Company, 37 W. Van Buren St., Chicago 5. (12 to 15 titles yearly.) Religious novels, over 50,000 words, any type. Distinctive non-fiction, preferably religious. Poetry. Royalties. Invites Mss. C. C. Gaul.

Williams & Wilkins Co. (The), Mt. Royal and Guilford Aves., Baltimore, Md. (60 titles yearly.) Research works; science, medicine, biology, bacteriology, chemistry, psychology. Royalties. E. F. Williams.

Wilson (H. W.) Co., 960 University Ave., New York. (35 titles yearly.) Bibliographical works for libraries and book sellers; reference books for debaters. Royalties. H. W. Wilson.

Winston (John C.) Co., 1006 Arch St., Philadelphia 7. Juvenile fiction; textbooks; religious works; biography if it refers to juvenile. Royalties; outright purchase for fragmentary Mss. Invites Mss.

Wise (Wm. H.) Co., 50 W. 47th St., New York. Educational classics, standard sets; illustrated popular reference works. Outright purchase. Does not invite Mss. Lingard Loud, Gen'l Ed.

World Book Company, 313 Park Hill Ave., Yonkers, N. Y. School and college textbooks. Royalties; seldom author's expense. William C. Ferguson.

World Peace Foundation, 40 Mt. Vernon St., Boston. Non-fiction on international affairs. Royalties.

World Publishing Co., (The), 2231 W. 110th St., Cleveland, Ohio. (150 titles yearly.) Novels, non-fiction, religious books, plays, readings, poetry-reprints, juvenile fiction and non-fiction. Royalties, outright purchase. Invites Mss.

Yale University Press, 143 Elm St., New Haven 7, Conn. (50 titles yearly.) Non-fiction, adult; biography, history, economics, government, sociology, art, literature, religion, science. Annual contest for the Yale Series of Younger Poets. Royalties, occasionally author's expense. Eugene A. Davidson.

Year Book Publishers, 304 S. Dearborn St., Chicago. (Approx. 20 titles yearly.) Medical books. Royalties. Invites submissions. Fred A. Rogers, V. P.

Ziff-Davis Pub. Co., (Little Technical Library) 350 5th Ave., New York 1. (25 titles yearly.) Various technical and semi-technical text-books, novels, non-fiction, 60,000 words and up. Royalties. B. G. Davis. Invites Mss.

Zondervan Publishing House, 847 Ottawa Ave., N.W., Grand Rapids, Mich. (100-110 titles yearly.) Religious books. Royalties, outright purchase. B. D. Zondervan. Invites Mss.

LITERARY MARKET TIPS

The Parents' Magazine Press, Inc., 52 Vanderbilt Ave., New York 17, is preparing a new magazine for boys from 10 to 16, and is in the market for both fiction and non-fiction. Stories should be adventure, mystery, or sports, and must be well written. The length for short stories is 1500 to 2500 words, for short-shorts, 800. "Social significance introduced into a story otherwise readable and exciting would be a strong selling point," according to Richard G. Kraus, editor. "We'd also be pleased," Mr. Kraus adds, "to consider buying first magazine rights for unpublished books that could be printed in serial form, or for sections of as yet unpublished books. . . . Non-fiction should be timely, lively reading, and appeal to boys of this age level. This would include personality stories, self-help and how-to-do-it articles, and interesting historical yarns, both in text and comic script form. We will pay 3 cents a word for pieces over 500 words. Rates for fillers, quizzes, and puzzles are open, depending on quality of material. Comic scripts will pay \$5 a page."

Glamour, 420 Lexington Ave., New York 17, has discontinued the feature "Life Would Be More Attractive If."

Argosy, 205 E. 42nd St., New York 17, is stressing articles at the present time. Lillian G. Genn, non-fiction editor, writes: "We are especially interested in sports articles of every type, slanted to men. These should be written in a lively, anecdotal style and should average in length 1200 to 1800 words. Also wanted are true life stories and war experiences that are dramatic; success stories; "Now It Can Be Told" shorties, and material for our column on mystic experiences. Any contributions to *Argosy* must have strong masculine appeal . . . we can't emphasize this enough since so many would-be contributors are sending us material more suitable for a woman's magazine. This applies to humor, verse, fillers, and short items, as well. *Argosy* pays good rates, on acceptance, and welcomes new writers. It is best to query us first."

Townsend National Weekly, 450 E. Ohio St., Chicago 11, a 10-year-old newspaper with half a million readership, is paying from \$15 to \$25 each week for 1000-word short-shorts. "No definite slant," writes Jesse George Murray, managing editor, "but writers should bear in mind that this is a liberal newspaper going into the homes of Union workmen, small businessmen, and small farmers, as well as old-age pensioners. It is strictly a family newspaper leaning away from sophistication."

Atomic Age, 1950 Curtis St., Denver 2, Colorado, is a new publication using articles up to 2500 words, covering some phase of the new atomic science, and written simply enough for the general reading public. "Interviews with leading figures in atomic research and discussion on what atomic science is doing and

will be doing in the future will be especially favored," writes Ronald Kurtz. Short stories, fillers, photographs, and diagrams on atomics will also be considered. Mr. Kurtz promises to report on manuscripts in three weeks, and to pay 1 cent a word and up on acceptance.

Publishers Syndicate, 30 No. La Salle St., Chicago, is issuing an invitation to talented artists and writers to submit "challenging ideas for features." Numerous samples of a proposed feature are not required for appraisal if the basic idea is described in detail. Samples of past work should accompany letter outlining experience and training. The Syndicate assures prompt decision.

Holiday is a new travel magazine soon to be put out by the Curtis Publishing Co., Independence Sq., Philadelphia 3. Manuscript needs will be announced later in the A. & J.

Motor Age, Chestnut and 56th Sts., Philadelphia 39, is looking for well-written automotive maintenance articles by trade journal writers who know the field. Articles may run to 1800 words in length, and should be accompanied by two or three glossy photos. "If a shop is doing unusually well on lubrication jobs, wheel aligning, motor tune-ups, etc.," writes Frank J. Serdahely, managing editor, "then we want to hear about it. The article must stress how the automotive shop can increase profits and do a certain job faster and better than the one up the street." Reports are promised within a week, and payment at good rates is made on publication.

Pacific Frontier and the Philippines should now be addressed at 704 California St., Los Angeles 12. Rev. Fred Fertig is the new editor.

Swank, 33 W. 42nd St., New York 18, which was recently revived, reports it is trying to answer all mail promptly.

Pen (formerly *F. P. A.*), P. O. Box 451, Denver 1, Colo., a monthly of which A. A. Lindsey is managing editor, pays 5 cents a word on acceptance for articles, 500 to 1000 words, short stories and vignettes, 500 to 1500 words; \$5 to \$10 for verse; \$2.50 to \$10 for fillers, and up to \$10 for photos. Preferred themes are out-of-door, love, domestic, rural, juvenile, medical, scientific, fashion, education, health, sports—in fact, all material particularly interesting to teachers; Federal and Public workers.

Business Girl, P. O. Box 750, Dallas 1, Texas, pays \$1 on publication for "Street Car Citations," and "Idea Factory" contributions. By-lines are given. Betty Oliver, managing editor, will be glad to send a sample copy for examination, on request.

Everybody's Digest, 420 Lexington Ave., New York 17, has a new editor, Ted Irwin, formerly associate editor of *Look*. Madalynne Reuter is managing editor, James Lennon, associate editor.

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Westways, 2601 S. Figueroa St., Los Angeles 54, a monthly published by the Automobile Club of Southern California, is doubling its size and increasing its field of editorial interest, according to an announcement by Phil Townsend Hanna, editor. It is now soliciting manuscripts, photographs and illustrations interpreting the Far Southwest to motoring travelers covering California, Arizona, New Mexico, Utah, Nevada, and Southwestern Colorado. Interest is in material slanted towards making the Far Southwest interesting, exciting, and understandable to the millions of American motorists who plan to visit it post-war. The emphasis may be on history, natural science, scenic attractions, and significant people, past or present. Preferred length for features is 1200 to 1500 words, for short subjects, 250 to 600. Payment is made on acceptance at 3 and 4 cents a word.

Sphere is the name announced by Don Ames of the Ames Agency, P. O. Box 925, Santa Fe, N. M., for the new publication to be launched shortly. Present plans call for a weekly. In addition to articles and fiction of national and international interest, Mr. Ames will use cartoons and gag lines in English or Spanish, also photos with story sequence or solos of prominent people. Until the magazine is established, writers should be sure of satisfactory arrangements before submitting material for which payment is expected.

True, 1501 Broadway, New York, reports that Burt Evans, former combat correspondent and feature editor of *Yank*, has joined its staff as an associate editor. Staff Sergeant Evans served *Yank* with the army in Italy, Persia, North Africa, Egypt, and Trinidad.

The Chicagoer, 30 N. LaSalle St., Chicago 2, is now being edited by Edwin C. Dunas. Harry C. Green who edited the first issue will act as contributing editor. The big editorial need is for filler material. "We play down all long serious fiction," states Robert M. Coates, business manager. "Articles are assigned to members of the staff as are features."

The Safety Soundboard, 1324 Jacksonville Ave., Bend, Oregon, which recently requested fillers, gives the following specific subjects on which odd and unusual facts are desired: paper and paper making, watches and time pieces, insecticides, clothing and textiles; insurance of all forms; cooking and heating appliances; butane and propane gas. Items can be taken from newspapers, magazines, and technical books. The source from which it was taken should accompany each item, according to Helen S. Weil.

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Love Novels and *15 Western Tales*, Popular Publications, 205 E. 42nd St., New York 17, both of which have been on a monthly basis for some time, are wide open for good fiction.

Ziff-Davis, 185 N. Wabash Ave., Chicago 1, is bringing out two new science magazines—*Science Comics* and *Science Today*. Both are open for material.

Gentlemen, 17 E. 42nd St., New York 17, is a new pocket-size monthly for men, soon to make its appearance. It will be published and edited by E. C. Rayner, former publisher of *Radio Digest*. Brief articles on sports, fashion, business, politics, and women, and possibly one long piece of fiction, will be used. Payment is as yet indefinite.

The Young Scientist, 1950 Curtis St., Denver 2, Colorado, pays 1 cent a word and up on acceptance for articles up to 2500 words covering experiments or discussions in such fields as electricity, chemistry, physics, photography, astronomy, etc., for young people 13 to 21 years of age.

Zondervan Publishing House, 847 Ottawa Avenue, N.W., Grand Rapids, Mich., is in the market for junior age stories to be compiled in an illustrated story book. "These stories," writes T. W. Engstrom, Book Editor, "must have a strong evangelical or moral quality, but strictly 'preachy' tales cannot be accepted. Stories well-plotted and well-written, which accomplish a specific purpose through an interesting tale, stand an excellent chance of acceptance. A good story can run to 2500 or even 3000 words, but the majority will be of shorter lengths. It is possible that, in the case of exceptionally good copy, two scripts by one author might be used. Payment of 1 cent a word will be made on acceptance. All scripts and queries should be sent to Ken Anderson, 211 E. Indiana St., Wheaton, Ill.

Select Features Co., 565 5th Ave., New York, A. A. Preciado, general manager, writes: "We are in the market for (1) short daily features of not more than 350 words which can win a permanent spot in a daily newspaper. No humor or inspirational features wanted. (2) 1200-word ghosted articles with famous people on timely subject with original viewpoint. Should be in series from three to six articles. (3) Two-column panels which tell striking story. While our policy is to pay on standard royalty basis we will also arrange to pay upon acceptance first class rates and allow writers who produce weekly drawing accounts against royalties. We report in two weeks."

The Sunday *Amarillo Press*, P. O. Box 3278, Amarillo, Texas, is in the market for factual illustrated articles about the Southwest, according to Bob Moore, publisher. Articles should average about 1000 words, but shorter ones will be accepted. Articles over 1000 words must be of unusual merit to warrant acceptance. Current as well as historical news features about the Southwest are desired, with travel, sports, cowboy lore, favorite themes. Mr. Moore promises payment of 1/2 cent a word, and \$1 for acceptable photos. No unused manuscripts will be returned unless self-addressed, stamped envelopes are enclosed.

All Sports Digest, Ridgewood, N. J., a monthly edited by Robert J. J. Curley, pays from 1 cent to 5 cents a word, on acceptance, for items about sports personalities; articles, humorous, inspirational or instructive dealing with all phases of athletics; fiction, 1400 words tops; non-fiction, 350 to 850 words; fillers under 60 words and good humor. Two dollars to \$5 will be paid for verse with a sports angle.

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Aero Review, Penn Yan, N. Y., is a new monthly aviation digest magazine scheduled to appear shortly. It will use both reprint and original material, paying for the latter at 1 cent a word, on acceptance. "Higher rates," states John L. Scherer, editor, "will be paid once the magazine has become established." Articles, Mr. Scherer explains, can be on any phase of aviation activity so long as they are of the popular, non-technical type like those found in digests of a general nature. Lengths will run from 350 to 2300 words, with particular emphasis on articles of 1500 to 1700 words. Photos will not be used, but pertinent aviation sketches will be paid for at \$3 to \$5 on acceptance. Higher rates will be paid for well-illustrated articles. The editors are all war veterans (AAF officer pilots) with previous experience on national magazines and newspapers. They have no taboos, and articles of comment or criticism will be welcomed if substantiated by facts.

Liberty Magazine, 37 W. 57th St., New York 19, is interested in short stories of 4500 to 5000 words and two-part stories from 10,000 to 12,000 words, in addition to short stories of 1000 to 1500 words. Kathryn Bourne, fiction editor, informs us.

Jewelry, 381 4th Ave., New York 16, weekly news magazine of the jewelry industry, is in the market for news items and feature articles from all aspects of the trade affecting retailers or manufacturers. Spot news may be of the store's opening, modernization programs, taking on of new lines, profitable merchandising efforts, attractive window displays (with photographs), robberies, obituaries, men returning to work from the armed service, local trade items and the like. Articles should be angled for any of the following special issues: diamonds and rings, watches, costume jewelry and accessories, or around a specialty such as the store's gift department or advertising campaign, all from 1000 to 1500 words. Photographs should accompany, if possible. Rate of payment is 45 cents an inch for news, 1 cent a word for articles, and \$3 for photographs. Albert S. Keshen, managing editor, would welcome queries from prospective contributors and assures prompt replies.

Popular Science Monthly, 353 4th Ave., New York 10, has a department, "I'd Like To See Them Make," which uses pet gadget ideas, for each of which \$5 is paid. A recent page used the following suggestions, illustrated with sketches: "Vacant Sign for Taxicabs"; "Even-Margin Typewriter"; "Tracer Golf Ball"; "Revolving-Door Arrester," and "Coin Changer For Pay Phone."

☐ ☐ ☐

ONE UNDERWORLD

(Continued from Page 11)

classed as second, and stuck firmly to the belief that the country was secretly run by them. To him, "The King" ran all of the city that counted for anything, and even after a new administration had slapped the local underworld boss in durance vile he couldn't bring himself to the realization that the king was dead.

Just how he reconciled such a thought with the fact that our mayor, judges, and policemen were still his enemies is something to contemplate.

Therefore, when you write of such people, the first need is to understand underworld psychology. After that, you won't have to worry much about the lingo they speak. It takes more than a dictionary of gangster talk to create a fictional hoodlum. First of all, you must understand the character himself and know what makes him tick.

My Love, Editorial Management, Inc., 1841 Broadway, New York 23, a confession magazine planned some time ago, but withheld from publication until certain government restrictions were lifted, will be brought out shortly. Plans call for a long-length of 16,000 words, novelettes, shorts of 5000 to 6000, fact articles, 1500 to 3000, by-lined personality stories, and self-help material. Payment will be 2½ cents and up for fiction, 3 cents and up for fact, with "quick decisions and fast checks," to quote F. J. Buse, publisher. All manuscripts and queries should be addressed to Miss Ethel Pomeroy, editor, at 66 E. 78th St., New York 21.

Buick Magazine, 818 Hancock Ave. W., Detroit 1, Mich., which ceased publication for the duration, is scheduled to be revived shortly after the first of next year. "At that time," writes A. J. Cutting, editor, "we will be interested in considering short feature articles up to 500 words on motoring and allied subjects. Articles concerning unusual or interesting places of natural beauty or historic significance; festivals or celebrations of more than local interest; state projects or industries related to progress; unusual hobbies; suggestions for motor trips, outings, roadside picnics are among the types of subjects of interest to us. No fiction or verse will be used." There are no set rates for material, as each article will be considered individually. If possible, illustrations and photographs should accompany each article. Mr. Cutting advises writers to query before preparing material.

Romance (Popular Publications), 205 E. 42nd St., New York, is using three-part serials running around 30,000 words. "These should be modern love stories with strong suspense to carry over the breaks," writes Peggy Graves, editor. "A slight mystery angle will be acceptable. There is also a great need for novelettes from 13,000 to 15,000 words." Payment is 1 cent a word and up, on acceptance.

Olive Leaf has moved from 3939 Pine Grove Ave., Chicago 13, to 2445 Park Ave., Minneapolis 4. Ruth Bonander, editor, is seeking 600-word religious and adventure short stories for boys and girls 9 to 11 years of age, 500-word articles, and verse, 8 to 12 lines in length. Low rates are paid on publication.

Children's Press, Inc., Jackson Blvd. and Racine Ave., Chicago 7, a subsidiary of the Regensteiner Corp. of Chicago, has been formed with its aim the production of books that are original in concept, significant in content, and outstanding in color and design. Margaret Friskey, editor, and author of many books for children, is desirous of seeing original and distinctive material suitable for children's books.

Common Sense, 10 E. 49th St., New York 17, announces that James W. Ivy has been named managing editor, succeeding Daniel Bell who has become a member of the faculty of the University of Chicago.

PRIZE CONTESTS

Whittlesey House, 330 W. 42nd St., New York 18, announces a \$5000 Prize Contest to initiate the Whittlesey House Fellowship Awards for books on scientific subjects written for the layman. Contestants must submit by December 1, 1945, a complete plan for their projected books, together with 10,000 words of the manuscript. Complete, satisfactory manuscripts will be required of the prize winners by December 1, 1946. Contest folders may be obtained by writing to the publishing house.

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The Thomas Y. Crowell Co., 432 4th Ave., New York 16, has announced a series of Fiction Fellowships totaling \$3000 to be awarded in cooperation with the *University of Kansas City Review*, the *Prairie Schooner*, and the School of Letters of the University of Iowa. The fellowships will be available to authors whose work has appeared in either of the magazines or who have attended the University of Iowa School of Letters, who submit the best four chapters and outlines of a proposed novel before June 15, 1946. Complete contest details may be secured from the Fellowship Editor of the company at the above address.

The Reid Writers' 1945 Short Story Contest offers a first prize of not less than \$25 for the best short story between 2500 and 4800 words submitted between November 1 and December 1, 1945. Deadline is November 30, 1945. In the event that the donations which are being made by the Chicago and Evanston Branch of the Reid Writers' Club run between \$35 and \$50, there will be a second prize for the best juvenile short story not exceeding 1500 words. And if the donations run higher, there will be a third prize for the best poem not to exceed 20 lines. Only writers who have not sold a story or book since June 1, 1945, are eligible for the contest. Manuscripts must be marked "Attention: Mr. Warfield," and usual contest rules must be observed. No contestant may submit more than one entry. The Award Board will consist of Mildred I. Reid, founder of the club, and four members of the club whom Miss Reid considers best qualified to judge technique. For additional information, contestants should write to Mildred I. Reid, 30 N. La Salle St., Room 845, Chicago 2.

This Month, 247 Park Ave., New York 17, announces a Fiction Contest open to all writers. The type of fiction desired must be "nothing trivial, no routine material," according to Ada Siegal, editor. "What is wanted is reading to remember," she explains. "We are interested in unusual, high-standard fiction, emphasizing off-trail contents, with stress on building up good characterizations or human interest moods rather than action plots or boy-meets-girl situations." Requisite length is between 3000 and 4000 words. In addition to the purchase price of each story bought (\$250), there will be three final prizes, a \$500 victory bond and two \$100 victory bonds. There will be no outside judges. Selection will be by the board of editors of the magazine. Deadline for submission of entries is March 1, 1946.

MOSTLY PERSONAL

(Continued from Page 3)

fornia—in 1934?) It was largely due to his influence that the Vanguard Press was established, dedicated to the publishing of significant books at low prices. He is now working on the seventh book in a series (the "Lanny Budd" novels), covering the story of World War I and the advent of fascism. "Dragon Harvest," the sixth book, was a best-seller last summer.

▲ ▲ ▲

Late replies on the Author-Agent question have been received from four authors: Bess Streeter Aldrich, who says, "No agent for me for short stories or books. But very necessary for by-products—movies, syndication, and foreign rights;" Irving Bacheller, "I have never employed an author's agent. They do good work but I have not needed their help;" Harry Harrison Kroll, "Part of the time I use an agent and part of the time I don't. It depends on circumstances. My agent is Maximilian Becker, New York," and Yoziel B. Mirza who does not employ an agent.

▲ ▲ ▲

"Pudding before meat," an old New England custom. Time now for meat. Maren Elwood, professional writing coach, and author of "Characters Make Your Story," appears again in *A. & J.*, this time showing how to put dash and verve into drab and toneless manuscripts ("The Key to Vivid Writing") . . . "My target was *Blue Book*," Michael Gallister wrote us, following with an article by that title which reveals how a secretary with writing ambitions eventually perforated the *Blue Book* bull's-eye with acceptable stories. . . . Merton S. Yewdale, editor with a warm heart for beginners, contributes "A Message to Young Novelists." . . . Cedric W. Windas, California marine painter and writer, condenses thousands of words into a few statements that can be "set to pictures." Result: those "Illustrated Features" that are growing so in popularity. . . . Charles Carson, whose "Story Progression" in the June issue was so well received, is with us again with "One Underworld." . . . And our annual list of book publishers—with more new names than we have ever had before!

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This is a free service for readers of *The Author & Journalist*. Questions should be accompanied by stamped addressed envelope for reply.

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▲ Siri Andrews, children's book editor of Henry Holt and Co., New York, writes this encouraging reply:

"It is not necessary for the author to provide an illustrator or illustrations for his stories. I think the publisher accepts the stories on their own merit as literature, or as stories with good entertainment value, and then finds the illustrator who best expresses the spirit or atmosphere of the story.

"The author may often suggest the artist he would like to have illustrate his book, but just as often the selection is left to the publisher. My own feeling is that good material does not need to be bolstered by pictures for acceptance, though I admit that for sales or even for reader appeal, illustrations are often a help."

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